

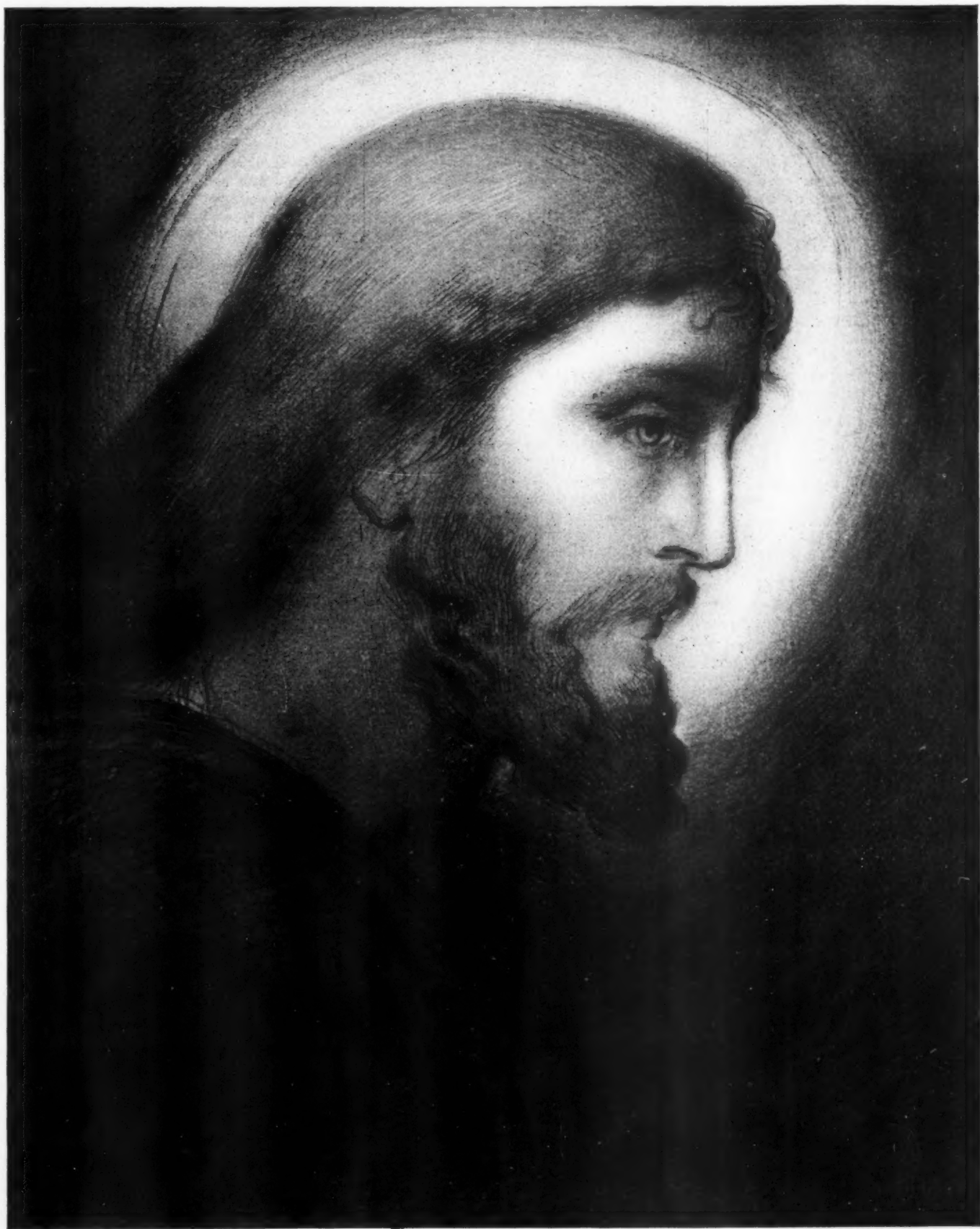
THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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PHOTOGRAPHED BY W. HOLLYER, LONDON.

"HE IS RISEN." FROM THE ORIGINAL DRAWING BY SIMEON SOLOMON.

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MY NOTE-BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



THE other day I read that there was to be an Exhibition of Tonal Paintings at one of the clubs," says a correspondent. "What are Tonal Paintings?" Presumably, pictures with tone; and it seems hardly necessary to say that the term "tone" in reference to a painting means the harmony of coloring and proper degradation of light and shade. To achieve tone in his picture

is the great aim of every painter, although, as a rule, only the born colorist succeeds. But there is a factitious kind of tone which is quite a different thing; it is due to a sort of varnish sauce smeared over an old picture, which, at times, gives to it a superficial mellowness that is very deceptive. A picture, originally harsh and crude in coloring, by this means is often passed off, on the uninitiated, as a masterpiece of tone. There are "golden" Rembrandts and Cuyps and Titians by the hundreds, whose tone is wholly due to discolored varnish. It is a trick, at least as old as the last century, in England, where it seems to have been assumed by a certain class of buyers that all "old masters" were originally "brown," and, therefore, that all modern pictures needed a coat of brown varnish to give them, too, the proper "tone."

IN "The Vicar of Wakefield," Goldsmith tells of a would-be connoisseur in an auction-room, who, "after giving his opinion that the coloring of a picture was not mellow enough, very deliberately took a brush with brown varnish that was accidentally lying by, and rubbed it over the piece with great composure before the company, and then asked if he had not improved the tints. Goldsmith probably describes here what he himself saw. There are many such "mellow" old English and Dutch masterpieces now on which the varnish has long since turned black with age; but the removal of the varnish would be a risky undertaking, for it would be pretty sure to bring away with it the precious glazes of the painting. Copal varnish is the only kind which can be removed with spirits of alcohol. Mastic varnish can only be rubbed off a picture, and therein lies the danger.

ACCORDING to Delacroix, from whose Diary, recently published in Paris, I have quoted before, even some of the painters in England who came after Reynolds deliberately imitated that peculiar appearance of old masters that comes from age. He says:

"The English artists of the Reynolds school thought they were following the steps of the great Flemish and Italian colorists; they thought by making smoked pictures that they were making vigorous pictures; they have imitated the darkening that time imparts to all paintings, and especially the artificial outbursts of lustre given to them by successive unvarnishing and revarnishing, which browns over certain parts, while it communicates to other parts an exceptional lightness that was not intended by the masters. These ill-fated changes have led them to believe, as in the portrait by West, that a head could be brilliantly lighted in clothes that are completely devoid of light, and that backgrounds could be very dark behind objects lighted up, which is a completely false idea."

THERE seems to be no diminution in the European supply of "old masters" of the Dutch and Flemish schools at "popular prices." Note the following selections from the sales at a recent auction at Willis's Rooms, in London, where 152 lots brought less than ten thousand dollars:

"F. Hals, portrait of a gentleman, with ruff, embroidered dress, holding scarf, 30x22 inches—69 guineas (Benjamin); Van der Helst, portrait of a lady in black dress, with pearl necklace, holding a red scarf, 40x30 inches—120 guineas (Renton); Sir Joshua Reynolds, portrait of a lady and child, 34x38 inches—70 guineas (M. Colnaghi); Greuze, head of a girl in white dress, blue ribbon in hair, from the Glendenning collection, 16x14 inches—85 guineas (Poole); Jan Steen, 'The Invalid,' signed, 22x26 inches—155 guineas (P. and D. Colnaghi); D. Teniers, a doctor in gray jacket edged with fur, seated at a table examining the contents of a bottle—80 guineas (M'Lean); Rembrandt, portrait of himself, in red velvet hat, white feather, and blue

dress, 25x30 inches—80 guineas (Poole); G. Schalken, the sculptor showing statues by candlelight, 9x7 inches—65 guineas (Renton); F. Hals, portrait of a child, 10x14 inches—60 guineas (Poole); J. Constable, R.A., a lock scene, with barge, cottages, figures, and cattle, 58x40 inches—60 guineas (Thompson); A. Cuyp, 'The Encampment,' 68x40 inches—63 guineas (Goldsticker); Coello, portrait of a gentleman, with ruff and black dress, 26x20 inches—60 guineas (Dalton); Rembrandt, portrait of his sister, in white dress and black and white cap, red bodice, hands crossed, 22x30 inches—150 guineas (Freeman); D. Teniers, Jr., 'The Doctor,' seated at a table reading a book, wearing a fur cloak and gray dress, 8½x12 inches—90 guineas (the same); and W. Van der Velde, a calm, with three fishing vessels, on the right a man-of-war, on the shore on the left a man carrying a basket, 14x10½ inches—85 guineas (Thompson)."

THE London newspaper from which the above is clipped naively remarks: "It should be mentioned, in connection with the foregoing names, that we have followed the auctioneers' catalogue, but the attribution in many instances appears to be open to question." But one may be sure that no "question" will be permitted as to the genuineness of such of these masterpieces as may in due time find their way to the shores of America—perhaps to "strengthen" the "collection" of some "distinguished connoisseur," preparatory to their sale at auction, with a grand hurrah and flourish of trumpets.

It is not creditable, a contemporary declares, that the ladies of our day take pleasure in possessing copies of Romney's pictures of a woman of so shady a reputation as Lady Hamilton. Why not? It is the beautiful creation of the artist that they admire, not the woman herself, about whom, presumably, they know very little. Lady Hamilton was painted several times by Angelica Kauffmann; but the art of the latter was not sufficient to render the model famous, any more than it was in the case of Georgiana, Duchess of Devonshire, whom she painted, but whose features have been immortalized by the brush of Gainsborough; nor of Mrs. Sheridan, whom she also painted, but who is remembered by the portrait of her by Reynolds. Sir Joshua, Gainsborough and Romney, like great artists of all times, chose their models because they were beautiful; their private lives concerned them no more than, presumably, did the personal reputation of Phryne concern Pheidias, whose art converted her into a goddess. Who cares to know more about the Mona Lisa of Leonardo, or the Fornarina of Raphael than is told by the artists themselves in their portraits of them?

To return to Sir Joshua—who certainly was one of the most circumspect of the gentlemen of his day. Has he not given us the frail Kitty Fisher; the notorious Nelly O'Brien; Nancy Parsons, on whose account the Duchess of Grafton got a divorce from her husband, and, even if we identify them in his pictures, will the latter on that account be any less precious to the world or less creditable to his art than, say, his portrait of Miss Morris as "Hope Nursing Love," or "Mrs. Siddons as the Tragic Muse," or Miss Beaulerk as "Heavenly Una"?

It may be stated, on the authority of Mr. Cornelius Vanderbilt himself, that the "Lady Mulgrave" by Gainsborough, which was sold last summer in London at Christie's for \$52,000 was not bought for him; nor does he own it. The ostensible purchaser, it may be remembered, was a Mr. Campbell, a wine merchant, who was said to be acting for an American principal, who according to some of leading art dealers in London was Mr. Vanderbilt. But it is tolerably certain that the painting is not in this country. The miniature replica of it, however, is owned by Mrs. George Gould, who, as was said in these columns at the time, received it from her husband as a Christmas present.

WUNDERLICH must be credited, I think, with having the first important general exhibition of contemporary original lithographs in New York. It is interesting to note this, for I venture to predict that such exhibitions will be very numerous throughout the United States before long; for there is hardly an artist, with or without reputation, who is clever at drawing with "the point" but will try his hand at this delightful means of autographic expression when he finds how very simple it is. The artists represented at Wunderlich's are mostly English, including Watts, Alma-Tadema, Leighton, Clausen, Short, Macbeth, Solomon, Shannon, and Alphonse Legros—if we may call the latter an Englishman, on the strength of his long residence in England. The Americans represented are Whistler, Sargent and

Abbey, and there are examples of the facile crayon of that versatile Hollander, Van s'Gravesande.

THERE is something very touching in the death of the President of the Royal Academy before the patent of his nobility could be completed. As Lord Leighton, his new honors would have sat as easily upon him as those which were so ungrudgingly conferred upon him by his brother artists at home and abroad. Perhaps if he had been really a great artist he would have made enemies; but his cold, academic art was as unprovocative of offence as he was himself. Everybody who knew him loved him for his kindness of heart, and all who met him were charmed at once by his genial though courtly manners and his handsome person.

IN a mural decoration of such importance as that by Mr. Sargent in the Boston Public Library, certainly there should be no room for criticism as to the correctness of the biblical quotations employed. Yet several of the Hebrew letters are wrongly used on the tables of the Decalogue. The initial word of the command about the Sabbath, *זכור*, is written *זכר*; "Honor thy father and mother, etc.," is here begun, *בבד*, instead of *בבד*, and *לא תנב*, "Thou shalt not steal," reads *לא תנב*. And so in other cases, the similarity between certain letters in the Hebrew alphabet has led the copyist of these inscriptions into curious errors.

MR. MACBETH tells me that my paragraph about the unsuccessful attempt to borrow money on the much exploited collection of alleged "old masters" shown at his gallery last spring is supposed by some persons to refer to him and his "own collection of old Dutch pictures," and as that would do him harm, he asks me to correct the impression. Certainly nothing to warrant such an impression was either said or intimated in these columns or anywhere else, so far as I know.

THE following amusing suggestion is made by The Boston Transcript at the expense of the "Impressionists":

"The Art Amateur has had the happy thought of instituting a competition for the best-arranged attachment for an artist's bicycle. We suggest that a bicycle so arranged that the rider may sketch while scorching would meet a 'long-felt want' among the Impressionist painters. The atomizers for holding the supplies of Pissarro purple and Dodge MacKnight orange should have a capacity of at least a quart each."

THE thirty-one paintings left by the late William Schaus brought \$185,325 at auction at Chickering Hall—a good result, although Mr. Schaus valued them much higher. For the "Sunset," by Diaz (14), \$18,900 was a fair price; for, while a beautiful and decorative painting, it is apparently a studio work. The sum of \$25,200 was paid for the "Edge of the Woods" (16), by Rousseau, a superb picture. Unfortunately, it showed traces of overcleaning, especially in the sky; otherwise it should have brought half as much again as it did. The smaller Rousseau (8) was of fine quality, and cheap at \$9300. Daubigny's "Coucher de Soleil" (17), at \$10,150, and "Landscape, with Stork" (7), at \$4200, went at fair prices. The Troyon, "Cattle in Pasture," at \$10,000 brought its full value, artistically considered. Mr. Herman Schaus paid \$24,500 for "Return to the Farm," presumably for a customer. "Willow Pond," by Jules Dupré, brought \$3550, and the "Sunset," \$3100. The better of the two Corots, "Landscape with Goats," a very fine picture, sold for \$8000. The "Fisherwoman," by Hals, was cheap at \$5400; the picture attributed to Rubens brought \$5000, and the Rembrandt, \$18,600.

JUDGING from the story that is told me of a recent imposition on a buyer of "old" English silver, a few words of caution may not be amiss. It is not an uncommon trick to take a tray genuinely hall-marked on both centre and border, and from it make up two pieces, work of modern manufacture being substituted for the old part removed. This is usually done very cleverly; but the point of junction can be detected by gently breathing over it, when a thread-like line will appear. By the same test one can detect the common imposition of transferring a hall-mark from a small old object to a large modern one. It is not many years ago since one read in the London papers how Hill, a rich silversmith in Oxford Street, was convicted of selling to a lady a complete solid silver dinner service, fraudulently said to be of the time of Queen Anne. Delighted with her purchase, which cost her £10,000, she invited her friend, Mr. Chaffers,

the famous expert, to dine with her. Being pressed for his opinion, he proved to her that the hall-mark in every piece of the service had been transferred from some other object. Hill was tried, found guilty, sent to prison with hard labor, and also compelled to make restitution. In England, tampering with the hall-mark is an offence against the Government. In America there is no way to punish the fraudulent dealer for this special form of imposition. Considering this, it is wiser to buy good American silverware, bearing such a trade-mark as is a guarantee of its purity, than to risk being swindled in a purchase of old European plate.

MONTAGUE MARKS.

A CENTENARY OF LITHOGRAPHY.

AN exhibition of prints illustrating the history of artistic lithography since the invention of the art in 1796—just a century ago—was held at the Grolier Club from the 6th to the 28th of March. As an historical collection of works in black and white it was highly interesting, few artist lithographers of note in the past being entirely unrepresented, though naturally it was not always possible to secure fine proofs of the best examples of each. Of living artists very few were represented at all, and those because they were the first, or among the first, in some particular field. Several examples of early essays, from 1803 to 1810, were shown, of which Ferdinand Piloty's portrait of Franz Snijders, after Vandyck, was the first that could be called artistic. Karl Friedrich Schinkel's sketch from nature on stone of the romantic castle of Prediama, near Trieste, dates from 1816; and from that time forward many artists appear to have taken up the new process. The first French work of note was Horace Vernet's "Lancer," printed by Engelmann in the same year, 1816, and called by Beraldi "the veritable starting-point of painter-lithography." Three years later, the first trial of the invention was made in the United States by the portrait painter, Otis Bass, whose "Landscape," drawn on a stone, brought from Munich, is really an etching, done probably with the diamond point, the lines being deepened by acid.

Of the many important examples of later work, we can mention only the most remarkable. Samuel Prout, first in the list of English lithographers, was represented by his drawing of part of the Gothic church of Arques, printed in 1821; Jean Baptiste Isabey, by a very delicate drawing of a spiral stairway in the Château d'Harcourt, with a cavalier and lady descending; James Duffield Harding, by a print from a drawing from nature on the stone of part of Greenwich Hospital; Géricault, by an excellent study of a blacksmith shoeing a piebald horse; Bonington, by his magnificent "Rue du gros horloge, Rouen," one of the masterpieces of lithography. Goya's ill-drawn but sparkling and characteristic "Spanish Diversion," a bull-fight in which a bull has broken loose and is goring the spectators in the foreground, was remarkable as the first in date of a long series of work in the true "Romantic" spirit, in which he was followed by Delacroix, of whom there were three superb examples—the "Lion de l'Atlas," the "Tigre royal," and a plate of the Shakespeare series, "Macbeth and the Witches," the latter executed almost wholly with the scraper on a ground of lithographic crayon. Sudre's lithograph of Ingres' "Odalisque" is again one of the standards of excellence in the art. A head of Washington, drawn on stone by Rembrandt Peale, from his own painting, is also an excellent piece of work. It was copyrighted in 1827. Decamps' "Fox-Hunter," remarkable for the quality of his touch in the foliage; Raffet's "Nocturnal Review" and "Battle of Oued-Alleg;" Eugène Isabey's "Low Tide" and "Environs de Dieppe;" Daumier's vigorous caricature of the ministerialists of the Chambre of 1834; Menzel's famous and audacious "Christ in the Temple;" Gavarni's "Masked Ball" and portrait group of Edmond and Jules de Goncourt; Charles Jacques' curious little fancy sketch of a fisherman fishing away contentedly in a torrent of rain; Barye's "Study of a Tiger," and Millet's "Sower," bring us down to the middle of the century. Of later work we would mention especially Manet's brush sketch of spectators in "The Gallery," done about 1871; Rosa Bonheur's "Head of a Lioness;" Thomas Moran's "South Shore of Lake Superior;" and Whistler's "The Toilet," a most delicate bit of tone. Present tendencies were shown, very partially, in Miss Mary Cassatt's "Lady in Opera-Box," her only attempt in lithography; Odilon Redon's female

head, "Eyes Closed;" a dancing figure by Cheret; Henri Patrice Dillon's "Landscape;" Besnard's "Death at the Door," and slight examples of Puvis de Chavannes, Robida, and Herkomer. We must mention also a fine "Marine," with plenty of motion in the water, and very like the artist's work in dry point, by Mr. Storm van s'Gravesande; a "Lion Reposing" and "Lion Attacking a Buffalo," by the noted etcher of animals, Mr. Evert van Muyden; a charming study of children's heads by candle-light, drawn by Mr. Jean Geoffroy, and a sketch of a boy, with a broad margin filled with jottings of other subjects, by Mr. Félix Buhot.

Though several American lithographers were represented, owing to some oversight there was nothing of any member of the Society of Painters on Stone, which has made a notable effort to revive the practice of lithography among our artists. There might, at least, have been borrowed for the occasion a proof of Mr. Ranger's splendid drawing of a Paris quay on a wet night.

CONTEMPORARY SWEDISH ART.

THE modern Swedish pictures collected by Mr. A. W. Zorn and shown at The Chicago Art Institute renew the impression of freshness and vitality made by the Swedish section at The World's Fair. There is a baker's dozen of Zorn's dashing works. His portrait of Mr. Ogden is extremely brilliant; his dimly lighted rows of women in a brewery and in a lace-making establishment strike a note of poetry deeper than his usual cleverness; his many sketches of robust naked women among trees are neither beautiful nor convincing. They have an air of having been "chic'ed" in a studio. By Carl Larsson, whose decorative painting of "My Family" was one of the charming surprises of the Swedish section, there is a delightful little set of water-color views of his own home. He lives in a red wooden house of quaint Dalecarlian architecture set in a tangled garden; inside the various rooms are also of the old Swedish peasant style, made even more curious and characteristic by the painter's fancy. The shapes and colors of the furniture, the large porcelain stoves, the queer wood-carvings, the painted panels and mottoes, and the odd picturesque windows are outlined in ink and tinted flatly in water-color with much decorative feeling; nearly every room, moreover, is tenanted by some member of "My Family," whom one rejoices to see again. In the absence of more important work we are fortunate in having things so intimate, personal, and dainty.

Said a Frenchman of these Swedish artists: "What pains they take not to be too clever!" And except in the case of Zorn, the comment is true. None of them have allowed brilliant technique to capture admiration at the expense of truth. Liljefors is considered a master of animal painting; his "Wild Geese" are surely about to vanish, so truly do we feel the motion of their flight; one would almost believe an actual section of pine tree had been framed for his wary-eyed "Hawk" to perch on; all his pine trees are convincing, but his execution is often careless; for texture he cares naught; his "Hounds" and the forest about them and the ground beneath are all mere paint.

Similarly, Karl Nordstrom, whom one is told is the painters' painter, the most poetic of men, shows red houses and barren fields with the uncompromising hardness of an old print. And somehow one likes them for their sturdy plainness, much as one does the old print. His painting of "The Fort at Varberg," with lights shining across the water on an Autumn evening, is his least wayward and most poetic contribution. Wallander, whom we learned to appreciate at The World's Fair, sends a breezy, richly colored "Evening;" a robust peasant girl gathering potatoes on the slope of a hill: very green the hill, very purple the cloud back of it. He also has, among other good things, a "Winter Night," where he makes us feel the piquant contrast between the circle of light cast by a lantern before two figures travelling a lonely road and the deep sky and stars behind them. Kindboy sends a warm-tinted, peaceful "Winter Afternoon"—cheerful red houses against a blue sky, late sunlight suffusing plains of snow with pink—and a "Winter Sunset," beautiful if daring in the brilliant hues of sky and the reflected shadows of snow. Nils Kreuger contributes, for the most part, dim, plaintive landscapes, tenanted by sorry horses, but has one study of sheep in the shadow of a red board fence, which sends singular pink reflections over them and blue reflections over the grass. Here the color is fresh, almost raw. Without space to mention all, a

word must yet be said of Thegerstrom's dignified, harmonious "Twilight," where a sweeping curve of road leads the eye back to sombre green trees massing themselves against a clear, pale sky; of Jansson's "Silver Streak," a shining ripple which, alone, in a misty seascape, has caught the light of the moon; the same artist's soft blue and rose harbor in the early morning; Ekstrom's fine "Snowstorm" dizzing white flakes over gray buildings and river, which has been purchased by the Pennsylvania Academy; Bergh's comfortable "Old Grange" and romantic "View from Warberg."

I. MCDUGALL.

THE Liberal Art League cannot be congratulated on its "inaugural exhibition." Except for "Hanging the Nets," by Elizabeth Coffin, which took the Norman W. Dodge prize at the Academy of Design, in 1892; the well-known "Impromptu Affair in the Days of the Code," by Frederick James; two contributions by F. Lungren and one by Ella F. Pell, there is hardly a canvas which any hanging committee would not be justified in rejecting. But as the contributors pay for their wall space, no one will grudge them whatever pleasure or profit they may derive from their enterprise.

THE second exhibition of pastels by Edwin A. Abbey, A. R. A., attracted much favorable notice at Avery's from March 9th to 21st. Sometimes the artist uses his colored chalks, with good effect, to enhance the effect of a water-color drawing.

PAINTING on wooden panels has been practised from time immemorial, but warping and cracking have always been their bane. Mr. Frederick Naegle, a well-known portrait painter of New York, has succeeded in overcoming these defects and in utilizing panels for painting in a very original and striking manner. He takes various kinds of wood to form his panel, such as, say, a veneer of mahogany with the grain running one way, backing it with a piece of pine with the grain running transversely, and backing these two with another wood the grain of which runs transversely to the latter. These glued together under enormous pressure produce a panel that is practically unwarpable. Its surface prepared to a high degree of natural polish, Mr. Naegle proceeds to soften the wood by the use of oil and then to paint his portrait, so arranging his subject that the natural color of the wooden panel forms part of the color scheme of the picture. And the results are in nearly all cases very charming, the aerial effects of the grain in the wood revealing unexpected possibilities, and the values in the color schemes possessing a new and original interest to the painter. A very interesting collection of portraits by Mr. F. Naegle on various kinds of wood was on exhibition last month at The Salmagundi Club.

THE trouble that seems inseparable from every public monument in America has overtaken Mr. Carl Rohlf-Smith. About two years ago his design for the Iowa soldiers' and sailors' monument was accepted by the committee. There were to be four equestrian statues of Iowa generals, beside symbolic figures and groups, and there were to be thirty odd medallion portraits placed upon the pedestals. The greater part of this work has been completed and cast; some of it is actually in place; nevertheless, the Iowa Legislature has not deemed it too late to begin resolving that no portrait shall be allowed upon the monument, driven to this course by the conflicting demands from every country in the State that its four or five special heroes shall be "recognized." Just what is expected of the sculptor has not yet been stated. Perhaps he will be asked to cut off the heads of General Corse and the other gentlemen on horseback and replace them by vaguely ideal countenances which never were nor ever could be logical parts of the figures.

AN exhibition of drawings in pen-and-ink and in water-colors by Mr. George Wharton Edwards which was held at Keppel's Gallery included among the pen-and-ink designs his illustrations to Spenser's "Epithalamium," in the style, just now fashionable, of the sixteenth century wood-cut book illustrations, modified by Japanese conventionalism. Mr. Edwards is a clever designer in this manner, and, though taking fewer liberties than others with the forms of nature, usually produces a pleasing assemblage of flowing lines in his full-page decorations and borders. In this way he has avoided the chief difficulty of an illustrator, which arises from the fact that every reader has his own idea of how



SCRAPS FROM ARTISTS'
SKETCH-BOOKS.

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SIR JOHN MILLAIS, BART.





the personages and the scenes of the poem should look, while the archaistic look of his designs brings them for most people sufficiently in keeping with the character of the poem. The water-colors were mostly of Maine coast scenery, and while the artist must be said to have failed in his attempt to attain truth of local tone by hatchings of pure color in the Impressionist way, yet they showed a good sense of the picturesque. The pleasantest bit of color in the exhibition, however, was a pencil sketch of an old Gothic doorway in Bruges, which, after the manner of some of Mr. Whistler's latest productions, was helped out with a few tints of blue and green.

#### "THE GLASGOW SCHOOL."

Of the several schools, or coteries, that have shown themselves recently in British art, the Glasgow school is the most interesting. It originated with a number of clever young Scotch painters who, having studied on the Continent, assimilated more of the spirit of their teaching than Englishmen, or, for that matter, Americans have usually been able to do. This coterie exhibited its works at the Grosvenor Gallery, London, in 1890, and, later in the same year, at Munich, and many of its members are more or less constant contributors to the exhibitions of the English Royal Academy and the Paris Salons, and at the Munich "Secession" exhibitions. Several were represented at the Chicago World's Fair, and a representative selection of paintings by members of the school has been shown under the direction of Mr. Charles M. Kurtz at St. Louis, Chicago and Cincinnati, and in February at Klackner's Gallery in New York. While the collection as a whole makes a united impression, showing that the term "school" is not inappropriate in speaking of these Scotch painters, it gave evidence of several well-marked tendencies, and it was easy to trace in one man's work the influence of Monticelli, in another's that of Courbet, and so on. The "square brush-mark," abominated of the Pre-Raphaelites, was everywhere visible; frequently so much so as to puzzle and disturb the spectator. But, again, there were in almost every picture uncommon qualities of tone, color and atmosphere, and a real feeling for decorative composition. One of the most remarkable of the school is Mr. E. A. Hornel. Born in Australia of Scotch parents, he seems to have studied at Edinburgh and Antwerp, but to have taken Monticelli for his real leader. He revels in subdued reds, pinks and yellows, borne up by rich greens and deep blues, and while he is never quite so fantastic and incomprehensible as that painter sometimes was, it is occasionally hard to distinguish figures from background and to tell just what objects are supposed to furnish the rich masses of color in which he delights. His largest and gayest painting represents "A May Day" party of children romping among masses of pink flowers and green vines. Two studies of Japanese musmees with gorgeous dresses, and an impression of a "Street Scene" in Tokio, contain figures that are fairly well modelled and expressive, with very broadly treated scenic accessories. J. Whitelaw Hamilton, who is a pupil of Dagnan-Bouveret and Aimé Morot, had some excellent landscapes, as full of sunlight and air as Mr. Hornel's canvases were lacking in these qualities. Some small figure pieces in delicate grayish tones of color, much more carefully studied than most of the figures in the exhibition, were the work of David Gauld. There were a good half-length portrait of a young girl, "Constance," by James Guthrie, a delightful "Head of a Girl," by William Kennedy, some glowing scenes in Spain and South Africa by W. Y. MacGregor, and some remarkable studies of animals by George Pirie. Some dreamy, poetic landscapes were by Alexander Roche and R. Macaulay Stevenson, and flower pieces showing a rare feeling for quality of color were by Miss Millie Dow and James Patterson. None of the pictures was without what may properly be called a poetic intention—the intention, that is, to produce a poem in color, which is quite a different thing from illustrating poetry.

#### THE PRESIDENT OF THE ROYAL ACADEMY.

SIR JOHN EVERETT MILLAIS, who has been unanimously elected to the presidency of the English Royal Academy, it is everywhere recognized is the best man who could possibly have been chosen to fill the post. As an artist, only one of his predecessors can be said to have been his superior. That one, of course, was



"THE HUGUENOT," BY SIR JOHN MILLAIS, BART.

The beautiful painting of the lovers who meet in a secret spot to bid each other farewell on the eve of the massacre of Saint Bartholomew is one of the most noted works of this artist.

Sir Joshua Reynolds. Between him and the late Lord Leighton it is hardly possible to make a comparison, their talents being of quite different orders, and no one will deny his superiority to Benjamin West, Sir Thomas Lawrence, Sir Martin Archer Shee, Sir Charles Eastlake, or Sir Francis Grouse. His selection should be popular, though he will probably find the place a difficult one coming after Lord Leighton, who was an ideal president, a man of varied attainments, of distinguished presence, and a born diplomatist.

Sir John, on the other hand, is a born painter. But he is an easy-going man, who, having acquired a fortune, a title, and a foremost place among British artists, rests content with that. Though he began as an ardent pre-Raphaelite and an extremely close student of nature, he now very often lets a too facile brush run away with him. One of the best of his recent works, "The Ornithologist," was exhibited in the British section of the World's Fair in Chicago. The subject is of the smallest possible interest apart from art, yet the painter seems to have been careless of its artistic possibilities, and to have relied upon the very mild comedy which a good caricaturist would have suggested with a few strokes of the pen. The principal figure is that of a naturalist, who, laid up with rheumatism and propped on a sofa, is examining a stuffed goldfinch, and is telling something about the bird to a group of chubby children kept in order by a pretty young woman. In boxes near him, and on the table, are other skins and stuffed specimens. The room, with its occupants, is a capital study

for a painter; but, though the work is effective, the color, saving the chalky flesh tones, good, the expressions and the grouping natural and easy, we cannot feel that the painter has made the most of it. Then all his art is laid out to forcibly direct our attention to the enthusiast leaning back in his cushions, instead of allowing us to find out for ourselves, and as gradually as might be, that he is the centre of the composition. It is not good art, at any rate, for one who is no impressionist to make his chief point first; for by so doing he throws away the work expended upon minor points. If Sir John were really a great artist, we would be delighted first by tones and masses of color; then by the beauty of the lines; then by the faces of the children; last of all, by that of the ornithologist intent on his specimen. We would have been given time to enjoy everything in the picture before coming to the climax. But of the beauty of his execution in some of his more important works there can be no question. He is one of the few great wielders of the brush that England has produced. Even in his early pre-Raphaelite works, harmony of touch was seldom sacrificed to accuracy of detail. Later he developed a broader but still harmonious style. The "Huguenot Lovers," which we illustrate, is a capital example of his middle period, when he still aimed at complete representation of fact, as far as paint would go. The ivy-clad wall and the nasturtiums and harebells at its foot are treated as minutely as the lovers' faces. It is in the same vein as his "Bride of Lammermoor," and his "Black Brunswicker" taking leave of his lady, on the eve of "Waterloo." In "Music Hath Charms," illustrated herewith, the painter's interest, no less than the spectator's, is centred on the drummer boy and his entranced audience. The background is neglected.

The group of the old mariner and his daughter reading aloud to him, shown on our page of sketches, was the artist's first thought for "The North-West Passage," which attracted much attention when it was shown at the Royal Academy a few years ago. Our readers will recall the pretty picture, "Ducklings," illustrated in *The Art Amateur* last year, it is one of the few canvases of Millais that have come to this country. Both as to subject and treatment it is very characteristic. Is it not a little odd, by the way, that the latest as well as the first president of the Royal Academy should be most popularly known as a painter of the fashionable women and children of his day? And who shall say that the stagey "Mrs. Siddons" by Sir Joshua will be better remembered by posterity than the elegant "Mrs. Bischoffsheim," by Sir John; or that the naïve charm of "Musidora" or of dear little "Penelope Boothby" will captivate future generations more than the little girls in "My First Sermon" and "Cherry Ripe," or even that overdressed little chap represented in the act of blowing "Bubbles"?

#### THE REWARD OF ART.

IN a recent article in *The New York World*, Mr. W. M. Chase says truly: "As a career looked at from a mercenary standpoint, or let us say a financial standpoint, painting offers few advantages. Men whose chief aim is to make much money had better give painting a very wide berth. The financial prizes in it are very few and extremely uncertain. Much of the very best work that is done is never appreciated and receives no acknowledgment, financial or otherwise. In painting it is peculiarly true that nothing succeeds like success. Once a man establishes a name and reputation, his poorest work will overlap that of the best that his associates, less fortunate, may do, even though the painting of the latter may be infinitely better. "But for men and women who love art for art's sake there is no calling that gives such genuine satisfaction and happiness as art. The returns may be poor, and at the best a great deal of unwearying patience and hard work is required, but there is to the true lover of painting a satisfaction in the mere wielding of the brush that compensates for much privation, even starvation."



"A SOLO," AFTER THE PAINTING BY SIR JOHN MILLAIS, BART., PRESIDENT OF THE ROYAL ACADEMY.

## ART NOTES AND HINTS.

ONE who would become a successful book or magazine illustrator should know that even the best technical equipment will not suffice unless it be reinforced by a store of that sort of general information only to be acquired by multifarious reading and studious observation. The risk of trying to illustrate an historical incident without

adequate knowledge of the manners and costumes of the period to be depicted is indicated in some remarks by The Athenæum concerning some of the pictures in Mrs. A. Murray Smith's recently published *Annals of Westminster Abbey*. The critic remarks:

"Two of the artists, whose pictures often come next to each other in the same period, evidently hold different ideas about the correct shape of a mitre: one depicting it as a crushed cap, the other with the more usual peaks. Whatever may be said as to the use of the cap-like mitre in early Norman times, it most certainly was not worn, as in the picture on p. 52, so late as 1269, nor did English archbishops then wear beards. Another entertaining feature is the way in which the abbot is shown as constantly walking about with his mitre and crosier, or otherwise using them, out of service

YELLOWING in oil painting can be cured by placing the picture in a window, and exposing it to the bright light, while avoiding the direct play of the sun's rays upon it. This process can do no harm if permanent pigments have been used.

"THE landscape painter must walk in the fields with a humble mind; no arrogant man was ever permitted to see Nature in all her beauty." So said Constable, England's famous pastoral painter, the inspirer of Rousseau and the great "Barbizon school" of landscape.

"I AM a thorough believer in the nude, the high ideal, artistic nude. The nude is not always naked. When clothed in chastity, it is just as pure as though it was draped. It is the province of art to take only the highest physical forms, to make selections. There has been a good deal of twaddle about the nude in art, but the people are rapidly beginning to understand this question as it should be understood, and a reaction has already set in."—J. Q. A. Ward.

IN reply to an inquiry from "A Student at Pratt Institute," we would say that the richness and glow of the brown of Rubens probably are not due to the use of any particular brown earth, as he supposes to be the case, but to the addition of a transparent yellow.

DARK zinobor green, with rose madder or crimson lake, and white and black, with a little cadmium or yellow ochre, is the only combination in water-colors that will give the peculiar sea grays of salt water under all effects of light.

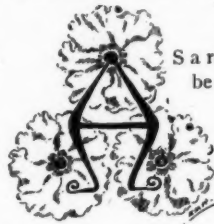
## WOMEN WHO STUDY ART IN PARIS.

AN American lady, writing her reminiscences of Julien's Academy, Paris, says: "The gayety, the brilliancy, and wit of our school all came from members of Latin stock. French, Italians, and Spaniards were the life of the place, and we heavier Anglo-Saxon mortals marvelled to see how, with song and story on lip, they achieved such serious work. Everything they touched had a turn of elegance or an element of chic. One of their medalled drawings on the wall, Monsieur Fleury says he would be glad to acknowledge his. Among the English girls were many of that peculiarly British class of unoccupied women, with little brains and would-be artistic aims, who peg away at their tiny accomplishment, thinking it a thing to be learned by recipe, and discuss in voluble speech never the end of art, but the thousand ways of 'doing' it. How Burne-Jones and Whistler 'do' it is the stock of their artistic budget. Swedes, Danes, and Russians are vigorous and splendid workers; three of the ablest women of our school were from those northern lands.

"Germany hardly had a place among us, and the stray workers from Dresden and Munich showed a dry and petty training. Fidelity in reproducing the unnecessary would have seemed to be their motto if they had one. The Americans ranked well. Their studiousness and self-control were a silent influence in the place, and the masters wondered at their rapid progress. One of the finest of the medalled drawings on the wall was made by an American at the end of two months' study, her whole previous tuition not summing up a year and a half. She was a girl in the mixed school, never the pupil

of any one for half a year. Another in the same place ranked eighth in a 'concours' of sixty or more men, the most of them with the training of years. Is it not strange that so few of such admirable students make admirable artists? Is it because we are an effete race that our talents bud thus fully, and decay without ripening and bearing fruit, or is the cause in untoward conditions? Can it be from lack of substantial encouragement when we return to our own country?"

## FLOWER PAINTING IN WATER-COLORS.



I.

As a rule, the painting of flowers may be said to belong to women. It is true that a few of the ungracious sex have produced excellent flower pieces—Bonvin and Mettling, William Hunt, and our own La Farge, for example; but

the genre demands feeling, a sympathy for life of vegetation, which men seldom possess, and a delicate and refined taste, which many painters of landscape and figures triumphantly demonstrate at every exhibition that they can very well do without. But, while it is distinctively an art for women, it is by no means easy to excel in it, and a few counsels as to the best manner of treatment of flower subjects in water-colors will be found useful, especially by those who have already made many sketches of flowers in black-and-white, with pen-and-ink, following Miss Hallowell's instructions, or in lead-pencil. Those who have had no practice in that way are advised to gain it before beginning to work in color.

For those who can draw flowers and foliage, follow the ramifications of the stem and the perspective of flower-heads and leaf-clusters, there are never lacking subjects to occupy them, even in winter. For the florists' prize beauties are not always more beautiful than a common wild flower, and the humblest plant that grows by the roadside or in the kitchen-garden will repay study. Bonvin's carrots and onions may hang beside La Farge's camellias and water-lilies, and one can hardly tell which to admire the most. The commonest things become uncommon and interesting subjects, owing to accidents of lighting and arrangement, and it is the artist's business to be always ready to note these accidents when they occur, and even to bring them about. So, also, with the use of flowers in decoration. A common weed, a handful of rushes brought out in light or dark from an appropriate background, will have a better effect than the most magnificent spray of Maréchal Niel roses unsuitably disposed. Our readers have, doubtless, seen such—well painted, too—that had, nevertheless, a vulgar effect. We shall have something to say about lighting and composition farther on. But first it is necessary to give the terms used to denote those parts of a plant with which the artist is concerned, not all of which are in common use. Even if the painter cares nothing about the inner structure of plants or their relationships by descent, he has, at least, to deal with the forms of their visible parts; and to have a name for each of these is to have something about which his observations may group themselves—a nucleus of positive knowledge. We will, therefore, give, to begin with, the terms for the various kinds of leaves, flowers, fruits, and stems, and for those parts not usually observed or named in common discourse, yet which may appear in a painting. If the reader should care to know more, he may take up Professor Asa Gray's or Miss Youmans's books on botany.

The root we will omit, as it seldom appears in flower painting; but in painting from the living plant, too much attention cannot be paid to the crown of the root, the point from which the stalk or the leaves spring. The stem, if there be one, may be upright, as in most plants with which we have to deal; prostrate, if it lie along the ground, like that of the thimble-berry; rampant, if it lift itself by taking hold of other objects, with short rootlets growing from it, like the ivy and the Virginia creeper; climbing, if it take hold by tendrils, like the vine; twining, if it winds about its support, like the morning-glory. The stem may also be woody or herbaceous, simple or branched, terms which explain themselves. Leaves, if they grow direct from the stem or root without a leaf-stalk, are sessile; if they have a leaf-stalk, they are petiolate. The petiole, or leaf-stalk, usually divides into nerves, also called veins or ribs, which support the flat part called the limb. At the base of the leaf are sometimes two small, limb-like expansions called stipules. They may be seen in the leaves of the rose. The veins may run parallel, as in grasses, or be pinnate—that is, feather-veined, as in fern-leaves; or radiating or reticulate—that is, the forks being joined again by smaller veins, as in briony. The shape of the leaf depends much on its venation, the needle-shaped leaves of pine and fir having only one nerve; the blades of grass and iris being parallel-veined;



"LARKS." BY GIACOMELLI.

times. Perhaps, however, the artists desire to indicate, in mediaeval fashion, 'this is an abbot.' A similar lack of accurate knowledge appears on p. 141, where the archbishop is shown in a cope, though the celebrant at High Mass, and on p. 220, where the dean is shown wearing his square cap while administering the Holy Communion to Raleigh."

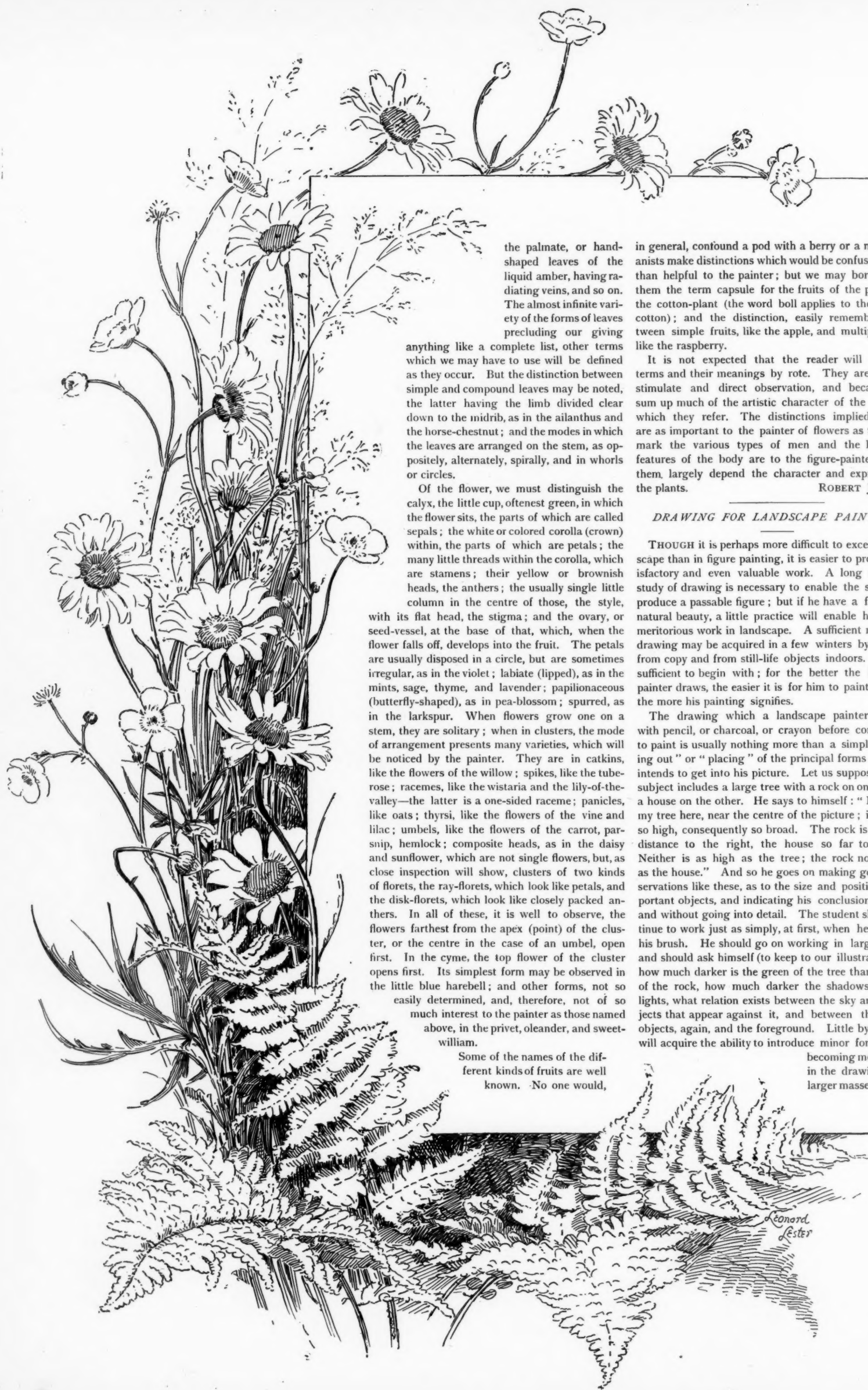
"I AM going to establish at Madrid a school of painting—an American school. Such a venture would have been laughed at a comparatively short time ago. Today, however, I have not only assurances of plenty of American pupils, but pupils are also coming in numbers from Paris and Munich, the greatest art centres to-day in Europe. Our school at Madrid is to be like the school at Athens, and I have not the slightest doubt of its success."—W. M. Chase.





"WHEN SPRING UNLOCKS THE FLOWERS TO PAINT THE LAUGHING SOIL."—*Reginald Heber.*

ENGRAVED ON WOOD FROM NATURE BY T. VINTRAUT.



the palmate, or hand-shaped leaves of the liquid amber, having radiating veins, and so on. The almost infinite variety of the forms of leaves

precluding our giving anything like a complete list, other terms which we may have to use will be defined as they occur. But the distinction between simple and compound leaves may be noted, the latter having the limb divided clear down to the midrib, as in the ailanthus and the horse-chestnut; and the modes in which the leaves are arranged on the stem, as oppositely, alternately, spirally, and in whorls or circles.

Of the flower, we must distinguish the calyx, the little cup, oftenest green, in which the flower sits, the parts of which are called sepals; the white or colored corolla (crown) within, the parts of which are petals; the many little threads within the corolla, which are stamens; their yellow or brownish heads, the anthers; the usually single little column in the centre of those, the style, with its flat head, the stigma; and the ovary, or seed-vessel, at the base of that, which, when the flower falls off, develops into the fruit. The petals are usually disposed in a circle, but are sometimes irregular, as in the violet; labiate (lipped), as in the mints, sage, thyme, and lavender; papilionaceous (butterfly-shaped), as in pea-blossom; spurred, as in the larkspur. When flowers grow one on a stem, they are solitary; when in clusters, the mode of arrangement presents many varieties, which will be noticed by the painter. They are in catkins, like the flowers of the willow; spikes, like the tuberoses; racemes, like the wistaria and the lily-of-the-valley—the latter is a one-sided raceme; panicles, like oats; thyrsi, like the flowers of the vine and lilac; umbels, like the flowers of the carrot, parsnip, hemlock; composite heads, as in the daisy and sunflower, which are not single flowers, but, as close inspection will show, clusters of two kinds of florets, the ray-florets, which look like petals, and the disk-florets, which look like closely packed anthers. In all of these, it is well to observe, the flowers farthest from the apex (point) of the cluster, or the centre in the case of an umbel, open first. In the cyme, the top flower of the cluster opens first. Its simplest form may be observed in the little blue harebell; and other forms, not so easily determined, and, therefore, not of so much interest to the painter as those named above, in the privet, oleander, and sweet-william.

Some of the names of the different kinds of fruits are well known. No one would,

in general, confound a pod with a berry or a nut. Botanists make distinctions which would be confusing rather than helpful to the painter; but we may borrow from them the term capsule for the fruits of the poppy and the cotton-plant (the word boll applies to the head of cotton); and the distinction, easily remembered, between simple fruits, like the apple, and multiple fruits, like the raspberry.

It is not expected that the reader will get these terms and their meanings by rote. They are given to stimulate and direct observation, and because they sum up much of the artistic character of the plants to which they refer. The distinctions implied in them are as important to the painter of flowers as those that mark the various types of men and the limbs and features of the body are to the figure-painter; for on them, largely depend the character and expression of the plants.

ROBERT JARVIS.

#### DRAWING FOR LANDSCAPE PAINTING.

THOUGH it is perhaps more difficult to excel in landscape than in figure painting, it is easier to produce satisfactory and even valuable work. A long course of study of drawing is necessary to enable the student to produce a passable figure; but if he have a feeling for natural beauty, a little practice will enable him to do meritorious work in landscape. A sufficient mastery of drawing may be acquired in a few winters by studying from copy and from still-life objects indoors. That is sufficient to begin with; for the better the landscape painter draws, the easier it is for him to paint well, and the more his painting signifies.

The drawing which a landscape painter executes with pencil, or charcoal, or crayon before commencing to paint is usually nothing more than a simple "blocking out" or "placing" of the principal forms which he intends to get into his picture. Let us suppose that his subject includes a large tree with a rock on one side and a house on the other. He says to himself: "I will place my tree here, near the centre of the picture; it is to be so high, consequently so broad. The rock is at such a distance to the right, the house so far to the left. Neither is as high as the tree; the rock not so high as the house." And so he goes on making general observations like these, as to the size and position of important objects, and indicating his conclusions slightly and without going into detail. The student should continue to work just as simply, at first, when he takes up his brush. He should go on working in large masses, and should ask himself (to keep to our illustration) just how much darker is the green of the tree than the gray of the rock, how much darker the shadows than the lights, what relation exists between the sky and the objects that appear against it, and between these same objects, again, and the foreground. Little by little one will acquire the ability to introduce minor forms, while

becoming more correct in the drawing of the larger masses.



## TALKS ON ELEMENTARY DRAWING.

## LIGHT AND SHADE.

[In the six papers upon Elementary Drawing, preceding this, the writer has dealt with very simple perspective, in outline, and has endeavored to remove a few of the obstacles which arise in the path of the student who may be working unaided by a teacher. The present paper advances to some consideration of light and shade. It will be followed by elementary and informal talks upon such subjects as textures, color, and values.]

A DRAWING made in outline cannot properly be called a picture at all. It is a diagram; excellent, perhaps, in proportion, interesting possibly, and pleasing to look at, but not really a picture of that which it professes to represent. For in nature there are no outlines. Look where you please, in doors or out, at the most elementary cube or pyramid, or at the cast of the Venus of Milo, nowhere will it be possible to find a hard black outline surrounding the form. The varying degrees of light and shade on any object, and the shadows cast from and around it, are those things which really show its form, and only as these are correctly drawn can the result be called in any degree a picture.

That this has not been touched upon before is not because secondary importance is attached to the value of such knowledge, but because we have not heretofore been at all concerned with the making of pictures, but with a knowledge of drawing. Neither shall we as yet be practically concerned with the making of pictures now; but after six months of study we may be said to take greater interest in the pictures which others are making, and to desire yet more information as to what constitutes their value.

It is necessary, first of all, in beginning the study of light and shade, for the student thoroughly to realize for himself what a difference is made by the direction of light. To test this, notice first any figure out-of-doors at noon; see how the light descends upon him, falling

and defined. Even if the sun is a little behind or before him, so as to prolong this shadow, or if it is a cloudy day, so that the shadow is not clearly defined, the light is still so evidently chiefly from above that the effect is still that of strong *descending* light.

Now take some figure in a dark room standing before

nose, and upper lip (which were so apparent in the sunshine when the light was a descending one) are now all dispersed; in their places are strong lights, while what was formerly light is now in shadow. This effect is so unusual and so pronounced that if the cause of the light (as the fire or candle) were hidden, we should still



AN EXERCISE IN THE STUDY OF LIGHT AND SHADE. PEN DRAWINGS BY E. M. HALLOWELL.

Observe that in figure 1 (the lower illustration) the light descending from directly overhead brings all the tops of the flowers and leaves into light, and that this light touches also the flower lying beside the pot, while the pot itself and the under side of leaves, flowers, and stems are thrown into shadow. In figure 2, the light coming from the left side throws the whole right side into shadow, including flowers, leaves, the pot, and the blossoms lying beside it; while the shadows cast by the two subjects are equally significant, the one being below, the other to the right of the plant.

upon the top of the head, the shoulders, the upper edges of folds in the clothing, the tops of the shoes; finally see how the shadow which he casts is below him, strong

the open fire, or perhaps holding a lighted candle below the level of the face. Notice how all the former effects are reversed; the shadows under the brows,

be sure that the light and shade in this case was caused by a strong *ascending* light.

Next, see any figure in an ordinary room, near a window. The side of face and form nearest the window receives the strong light; the other side, the shadow, though there may in this case be some other windows or doors in the room, which by casting other lights may lessen the strength of the shadow side. But even in this event there will be ample difference between the light and shade to show that the effect has been produced by a *side* light.

Observing these things, we see in how large measure the light and shade make the picture. No outline drawing could show this result at all. The outlines of a man out-of-doors, or within doors before a fire, or standing by a window, would all be practically the same if the man were in the same position. Having then this fact firmly established in mind—that a knowledge of the direction of light is a most important factor in making an intelligent drawing—it is necessary to remember another point equally well, namely, that the side of an object in shadow is very much darker in comparison with the side in light than we are at first apt to think.

As an illustration of this, it is frequently said that to the experienced eye a white cloth in shadow is darker than black velvet in sunlight, a statement always regarded with considerable scepticism by the elementary worker. Our eyes usually find it at first so much easier to distinguish strength of color than strength of light and shade, that such doubt is quite natural; but such a statement as the above needs only to be tested to prove its accuracy. Simply fold a piece of black velvet so that the sunlight may fall strongly upon one of its planes; place a white handkerchief in the shadow, where as little reflected light as possible may reach it; and, cutting a small hole in a piece of cardboard, look through it alternately at the one and the other, com-

paring the tone of each with the tone of the cardboard surrounding it. If the articles are correctly placed, the velvet will be manifestly the lighter of the two; and such a comparison will bring a realizing sense of the true darkness of an object in shadow, or (if the light be not too much diffused) of the shadow side of any object.

And now, as practice, and as a matter of proof to one's self, the blocks, cones, and pyramids of former lessons may again come into use, until the eye has become accustomed to distinguishing the strong differences between light and shadow sides. Do not begin on more ambitious subjects, or feel a contempt for the unoffending elementary forms, until you are able to show well these differences in light and shade. After arranging your group with a good side light, and making your drawing in outline first—still on manila paper with charcoal, for reasons explained in a previous paper—let it be your object to bring one tone of shadow against another or against a light, so as to dispense with all outlines, as is the case in the group you are copying. Consider the tones of the sides in shadow as so many large simple planes, varying in shade; if any doubt arises as to the comparative degrees of light and dark, it would be well to compare one with the other through a hole cut in cardboard, just as in the test about the black velvet and white handkerchief above mentioned.

Draw all the cast shadows (i. e., the shadows cast by the objects upon the floor or table, or the wall behind), and be sure to follow their shapes as accurately as you do those of the objects themselves. The shadow cast by any object is almost like a part of the object, and should be shown in any drawing of it—at least in part, if too much space would be covered by showing it entirely.

After practising upon these elementary forms until the eye has become somewhat trained to distinguish light and shade, it will be useful to try drawing some simple plant in various lights, as is suggested in the two accompanying sketches.\* It will be noticed in Fig. 1 that the light descending from directly overhead brings all the tops of the flowers and leaves into light, and that this light touches also the flower lying beside the pot, while the pot itself and the under side of leaves, flowers, and stems are thrown into shadow.

In Fig. 2 the light coming from the left side throws the whole right side into shadow, including flowers, leaves, the pot, and the blossoms lying beside it; while the shadows cast by the two subjects under study are equally significant, the one being below, the other to the right of the plant.

In making such drawings as these, while there may be at first little apparent result, the practice for the eye, in distinguishing between light and shade, will lead to a clearer understanding of the subject than any words can give; and I would have you also remember that the differences that are apparent in two such drawings as these are but a slight indication of the difference caused by the direction of light in a large picture. Notice, therefore, all such points in every picture within your reach; and for the coming month I trust you will study light and shade in every possible way.

ELISABETH M. HALLOWELL.

A CORRESPONDENT writes: "I note the condemnation, by a high authority in art, of the Renaissance methods of mural—especially ceiling—ornament. He speaks of 'festoons of leafage, like so many sausages, painted upon a ceiling, with griffins, small framed pictures, impossible flowers, and feeble ornament, all with fictitious light and shade.' He adds: 'Not content with such absurdities and incongruities, the festoons often hang upward on vaulted or domed ceilings rather than downward.' Yet is it not true that the immortal Raphael was among those who took part in the revival of such abominations of the decadence of Roman art?" Yes; but Raphael's genius was not shown in his work as a decorator, in which he merely followed the style of his day.

THE madders in one's color-box are so often adulterated that it is well to know tests to apply when one's suspicions are aroused. If either lac, cochineal, or safflower be present as the adulterant, liquid ammonia or alkalis will dissolve it.

\* These sketches, for purposes of reproduction, were made in pen-and-ink, which is, however, so difficult a medium to the student that its use is not advised.

## FIGURE PAINTING.

### TREATMENT OF HANDS AND ARMS IN PORTRAITURE.

ONE of the most difficult problems in the painting of a half-length portrait is the management of the hands and arms. Just how far one may extend the limit of the so-called "bust portrait" it is not easy to define, as much depends upon the skill—ingenuity, we might almost say—of the artist manifested in the composition and in arrangement of the material at his disposal. Strictly speaking, a "bust portrait" includes only the head and shoulders, with a mere suggestion of the arm at its juncture with the chest. The hands do not naturally enter into a composition of such character, and it is safe for the student to accept this rule, though eccentric arrangements may sometimes be seen, where the hands are clasped over the head or under the chin, thus admitting their introduction into a small canvas. Such a composition, however, is generally strained and unnatural, and the effect of the picture would be more pleasing if the hands had been omitted entirely.

A half-length (or Kit Kat) portrait readily admits of the introduction of one or both hands, though here also the composition may be so managed as to evade their



"A SPRING AWAKENING."

AFTER THE PICTURE BY EMILY HART.

introduction, if for any reason the artist desires to omit them. One would naturally imagine that in a full-length portrait there could be no question on the subject, that certainly the hands must play their part here, but the skilful painter will show you that this is not so. One of the most charming portraits I recall portrays a lady standing erect, with her hands entirely concealed, yet evidently clasped behind her back; this is clearly indicated by the angle of the elbows and turn of the forearm. The attention of the beholder is thus concentrated upon the head, in combination with the graceful lines of the figure, brought into full relief against a background of golden-brown plush. The robe worn was of primrose satin, with the whole front, from throat to hem, of delicate Oriental embroidery—gold and silver upon a ground of ivory-colored velvet. Any possible hint of awkwardness in such a pose was obviated by the introduction of a magnificent fan of natural ostrich plumes held in the hands behind the back. The position of the fan, viewed in connection with the line of the forearms, suggested also that the lady was holding it lightly in both hands with the palms turned outward, while just a sufficient portion of the semicircle of plumes was visible to intelligibly complete the composition. While the face was full front, the whole figure was slightly turned, giving a three-quarter view, which necessitated some clever work in the foreshortening of the elbow. Another example, which I will mention in illustration of this subject, is by one of our well-known artists, and hangs in the permanent

collection of the Metropolitan Museum; here the full-length, life-size figure of an elderly lady (also standing) is simply and gracefully composed against a soft, gray background representing a wall. Neither hands nor feet are to be seen, for the plain, long, black skirt of heavy, dull silk reaches quite to the floor, while the slender figure is completely draped in a soft, white shawl of silken crêpe, which falls in well-studied lines almost to the knee, where it is finished by a deep, netted fringe. This shawl is drawn over the bust, and held in position from *within* by the right hand, which is entirely hidden, though its presence is distinctly indicated by the shape of the folds as they are gently clasped in the slender fingers. The other hand and arm hang down naturally at the left side, their forms being sufficiently felt through the thin silk to break the threatened monotony of line from the shoulder to the floor. Actually, therefore, we may say, the head and face are the only parts of the whole figure which are really and definitely presented to our view on this large canvas, yet it conveys to us a complete impression of a gentle and refined personality.

Now, in giving these examples, let me not be misunderstood; there is no desire to teach the student an easy way out of his difficulties, or to suggest that it is not necessary to learn to paint hands. These artists whose pictures I have referred to are skilled draughtsmen, and have the ability to carry out to the utmost detail every portion of the human figure. With them, such a composition is a matter of choice, so arranged from the desire to secure some original or striking effect, and not through the necessity of evading a difficulty.

In some celebrated portraits one hand alone is shown, the other being concealed naturally by draperies, folds of the skirt, or laces trimming the bodice, and voluminous sleeves. An example of this was observed recently in a collection of fine old portraits from the gallery of a well-known Parisian. This picture was hung in the centre of a group of old masters, and was remarkable for the beautiful face and bronze hair, in which pearls were twined, also for the delicate and harmonious costume of pale green silk, trimmed with embroidery of gold and deep green upon white satin, with sleeves to match. The dress was slightly low in the neck, and one hand alone was seen, the other being concealed by the draperies. Another portrait in this same collection, by Sir Joshua Reynolds, showed a lady pressing a miniature to her breast. The bare neck and arms were beautiful in color and the treatment of the hands holding the locket most natural.

There is a great deal more to study in the hands than the mere drawing and painting, though these, indeed, are in themselves a most difficult achievement, requiring great technical skill. To draw and paint the hands in a portrait surpassingly well is not enough; they must primarily be the hands of the person you are painting, and their individuality must be strongly marked, so that their relation to their owner is unmistakable. This individuality we may look for, first in the proportions and general form of the hand as a whole, next, the shape of the fingers and the manner of holding them (separated or close together). Most important is the action of the hand in conjunction with the wrist. All these points indicate the character of the hand, which to a degree reflects the temperament of the individual to whom it belongs. The color is also to be studied in connection with the local flesh of the face, though this is not always indispensable, as the hand may be gloved, perhaps thrown into shadow, or temporarily influenced by some reflection which will alter the natural coloration. In order to secure the proper action of the hand and wrist with the arm, these members should be drawn in connection with the head and shoulders, and not studied as separate entities. It is not necessary to make, at first, more than a mere sketch or "block" for the hand, a few sweeping lines giving the general movement and correct proportion of the arm from shoulder to wrist; marking the angle of the elbow will do; or if the arm hangs straight, indicate distinctly the juncture of the upper arm and forearm. Do not forget the metacarpal bones which connect the hand with the bone of the forearm, thus forming the wrist and acting as a pivot upon which the hand may turn. It is by a careful study here that we arrive at a natural movement, while faulty or ignorant treatment of this portion of the anatomy is responsible for many an awkward effect where the hand is in itself actually well painted, but does not seem to convey the idea of its connection with the muscles of the arm. In studying the details of the fingers, particular care should be given to any individual peculiarity in form and color,



these indications being in some cases strongly expressive of personal character, though in others, again, they present no distinctive traits.

M. ODENHEIMER FOWLER.

#### HINTS FOR YOUNG SCULPTORS.

##### CASTING IN PLASTER.

To make a plaster cast, one first prepares a quantity of plaster mixed with water to the consistency of a thick cream. This is applied little by little to the object until the plaster is of the proper thickness—a quarter of an inch or more, according to the size of the piece. The plaster must be kept stirred from time to time to avoid the formation of lumps and bubbles. If the object is a complicated one, such as a group, it is best to cut the clay or wax model into simpler parts with a fine wire, and mould each of these separately; otherwise there may be great danger of breaking. But each portion before the group is taken asunder should be marked, so that it may be easy to adjust the various pieces of the cast in their proper places; or the same end may be attained in simpler pieces without cutting the clay, by stopping off the plaster along certain lines with bands of wet clay dusted with dry plaster, so that they may not stick too much to the figure. Thus a bust may be moulded in two sections, dividing it by means of a clay band running from the top of the head, behind the ears, and down the neck and shoulders. When the front half has been moulded, the band is taken off and another supplied exactly on the other side of the dividing line. The liquid plaster is applied with a brush. When it reaches a thickness of a quarter of an inch it is well to apply a thin coat of wet clay, so that in breaking up the mould, as explained afterward, one may know when he is approaching the proof within. Outside the clay the plaster may be put on thick, and as much of it as may be judged necessary to make a solid mould, which may be further strengthened by encasing lengths of iron or copper wire in it, running in various directions. The wires should be varnished. Lengths of hempen thread or twine are often used instead.

The two parts, as we will suppose, of the first mould having been obtained, they are coated on the inside with soap water—that is black soap dissolved in hot water, boiled and well skimmed. This is to prevent the plaster from absorbing too great a quantity of olive oil, when a proof is to be obtained. Two coats of oil are, nevertheless, often necessary to prevent the plaster of the proof from adhering to that of the mould. This done, each part of the mould is well coated with plaster on the inside, the two are brought together, tied firmly, and left for twenty-four hours. The mould is then chipped away with chisel and mallet, the couch of clay enabling the worker to knock off the greater part of it without endangering the proof within. The clay is picked off with the fingers, and then the inner coating is removed with very great care. The sculptor has now a cast of his original clay model; but for all his care it will, very likely, be imperfect in places; besides, it is only one cast, and he needs a set of moulds from which he can take any number of casts. Again, the white plaster discovers slight defects of modelling which may have passed unnoticed in the clay. This first proof is therefore usually considered pretty much as a sketch, to be further worked upon and corrected. This is done by applying wet plaster wherever needed with a brush and working upon it when dry with the steel tools, chisels and files, used also by the sculptor in marble. Very much may be done in this way which would be difficult or impossible in the clay. The second set of moulds, made from the finished proof, are not intended to be broken. It is, therefore, made in many pieces, which may be detached one by one without danger of breaking. Thus a mask may be divided into as many as a dozen pieces, each side of the nose being moulded separately, each cheek, the hollows under the eyes, the

chin, the ears, the forehead in three pieces. Each section, being outlined on the first proof, is oiled (the proof having first been treated with soap water) and the plaster is put on as before, only thinly. The piece thus obtained is trimmed at the edges, oiled, reapplied on the proof, and then the plaster is applied on the pieces next to it, coming, of course, exactly up to the edges of the first. These pieces are firmly tied together for the casting, which proceeds as before, but which should result in a perfect cast when the different pieces of the mould are carefully picked away from it. Lines will, however, often show in relief on the cast at the junctures, and these have to be carefully removed, and the surface made even with emery paper. In a later paper we will give in greater detail the process of taking a cast from the living model, which is the most delicate operation of the sort that can be undertaken.

A RECENT issue of *The Portfolio* (Macmillan & Co.) was devoted to an interesting essay on "The Renais-



"PRIMROSE." ENGRAVED FROM THE PAINTING BY R. COLLIN.

sance of Sculpture in Belgium," written by Mr. Olivier Georges Destrée, who makes three classes of modern Belgian sculptors: the Classicists, the Flemings, and the Walloons. The first have varied least from the old academical standards; they often choose classic themes, and they aim at the Greek moderation in matters of action and expression. The Flemings are thoroughgoing realists, learned only in their art, and aiming to express in a vigorous manner the ideas of the present day. The Walloons choose also modern subjects, but they have an ideal of form which is derived from admiring study of the sculptured works of the early Italian Renaissance. This reads well enough, but when one turns to the illustrations, he finds that Mr. Destrée reckons among works of the classic school Van der Stoppen's group of tired workmen, "The Builders of Cities," and Jacques de Lalaing's statue of La Salle, at Chicago, both of which show modern French rather than ancient Greek influence; and there is more feeling for grace of line and play of surface in the Godefroy medallion by Dillens, whom we are asked to accept as an uncompromising realist because he is a Fleming, than in the works by the Walloons, Gaspar, and Rousseau, which are shown in illustrations. But it is a proof of the vitality of the present Belgian school of sculpture, that it is difficult to classify and arrange its members, each of whom shows marked individual talent.

## CHINA PAINTING.

### BLUE WILD FLOWERS OF EARLY SPRING.

AMONG the wedding gifts made for a European princess several years since was a table service decorated entirely with blue and white flowers, each article having a different flower. It would be interesting to know what kinds were used, blue being perhaps the rarest color. But most of those we call to mind seem particularly adapted to the wants of the china decorator.

Passing over the few well-worn favorites, there are many that we seldom see in use, and more that have never asserted their claims to recognition. White flowers, too, the natural complement of the blue, seem to be almost avoided by designers; it may be because of the necessity of relieving them against color.

Later on, the garden will furnish many to choose from; but let us see first what the young year gives in the woods and meadows. The true blue of the forget-me-not is so seldom found, especially in wild flowers, that we must accept as blue many that incline to violet or purple, but which rarely have the general effect of blue. The liverwort (*hepatica*) is an instance of this; it is at best a blue lavender, sometimes fading almost to white. Its cup of six or eight petals holds a cluster of most delicate pale yellow stamens, and has a good foil in the three cage-like red-brown leaflets that are furry, like the stem and young leaves, all taking silver lights. The colors of the older leaves, which sometimes live through the winter, are varied with brown, and, on the under side, repeat in dull tones the violet of the flower. So do all parts of a plant go to make up the harmony of the whole.

At this same time we shall find in sheltered places the anemone's dainty curving petals of white, pink-tinted, with many pale yellow stamens around a green centre, and swaying on slender, thread-like stems; the leaves are a tender green, and their short stems tinted red. Then, there is the rue anemone, that blossoms in May, of different growth. The flowers are in clusters, springing from a whorl of dark gray-green leaves, and, like the others, white, sometimes pink-tinted, and very delicate in shape and modelling. The smooth stems are green, with a reddish tinge.

To those who are familiar with the woods and hillsides in April, it may seem unnecessary to call attention to such familiar names. But the fact that we so seldom see either of these flowers made use of in a decorative design would indicate that few at least of the vast army of china decorators have even a speaking acquaintance with them. Strange, too, it seems that these little nurslings of the early spring, destined to buffet with cruel winds and belated snowstorms, should be so frail.

Familiar as we all consider the violet, there are kinds known only to those who seek them in their many haunts—dainty little blossoms, quite unlike the commonly accepted type; white ones, veined most delicately with purple, and others a blue that we should only call lavender by contrast. Another early flower is Robin's plantain, having a greenish-yellow centre, surrounded with fringe-like petals of lavender blue, sometimes running to pink. They form flat-topped heads on a strong stem, which is partly clasped by the long curling leaves, the whole plant being slightly hairy. A little later we shall find on the site of some old garden the grape hyacinth, hiding in clumps of grass-like foliage. The tiny bells of violet blue cluster closely around the long stem, which, with the leaves, can be thrown into most graceful lines.

"Dutchman's breeches" is the unromantic folk name of a most picturesque little flower. Its white, heart-shaped pockets, tipped with yellow, hang along a pink-tinted stem, that bends beneath their weight. It would group well with some daisy-like flower. And those who will seek in sunny places, like the corners of an old

worm fence, will find the blood-root, lifting a cup of dazzling white, filled with golden treasure. Buds peep from the silver sheath of large leaves folded protectingly around them, and as they grow the two-parted calyx, of a peculiar milky green, falls away, leaving the white petals, which gradually open like a chalice, then spread to a shallow disk, with a heart of yellow stamens. It is the perfection of grace and color in every stage, but its beautiful life is short. Every part of the plant has a decorative value. The leaf is somewhat heart-shaped, deeply lobed, a tender green with silver back; stem and veins and strong flower stem all seem tinged with the red orange blood that gathers in drops when they are broken.

In some localities the grass in May will be starred with the dainty houstonia ("Quaker ladies," or bluets). There is no flower better adapted to the needs of the china decorator; graceful and simple in form and line, tiny leaves clasp the slender stems that droop with the buds, but lift the opened flower bravely to face the day. The corolla, long and tubular, is cleft in a four-pointed star, ranging in color from white to a clear blue and sometimes lilac, all having a yellow marking about the throat. The flower has a tiny green calyx, and the stems spring from a cluster of small rounded foot leaves. Its size adapts it to decorations for the smallest objects, and it can also be used to advantage in designs for gold work.

Another starry flower that seems expressly made for the decorator's use is the blue-eyed grass. Its six divisions, rounded at the ends, sometimes terminate in a little spur, and roll back in graceful curves. In color it

is a blue lavender (German Blue Violet, with a little Light Sky Blue), with violet markings into the greenish white throat, the pistil having a deep orange top. The back of the flower shows three petals more delicate than the face and three almost white, and there is a tiny green calyx. One open flower, with perhaps one wilted, and two buds little larger than a mustard-seed, but perfect in shape, are grouped together on thread-like stems of a brown violet color, and start from the end of a short foot stalk, which is enclosed in a leaf sheath, showing tender green or yellowish, or a tint of Violet-of-Iron; there is a stronger touch of the same at the junction with the main stem, and at another joint some two inches lower down, having also its leaf

sheath, longer than the first, with a sharp curving point. The stems are flat, and, with the grass-like leaves, a bright tender green, a polished surface taking white reflected lights.

We have looked for one color only, and have scarcely touched upon the multitude of white flowers at this season. But have we not enough to tempt some readers of *The Art Amateur* who are sighing for "new copies," and who have the opportunity to go out and gather material for themselves? If necessary, studies can be made on paper with the mineral colors, and once started on the quest, it is wonderful how much one can find in any locality. Every weed we have passed over takes on a new interest, and bright faces peep out from every bit of meadow, roadside, and fence corners, or even a neglected door-yard.

C. E. B.

#### CATKINS IN DECORATION.

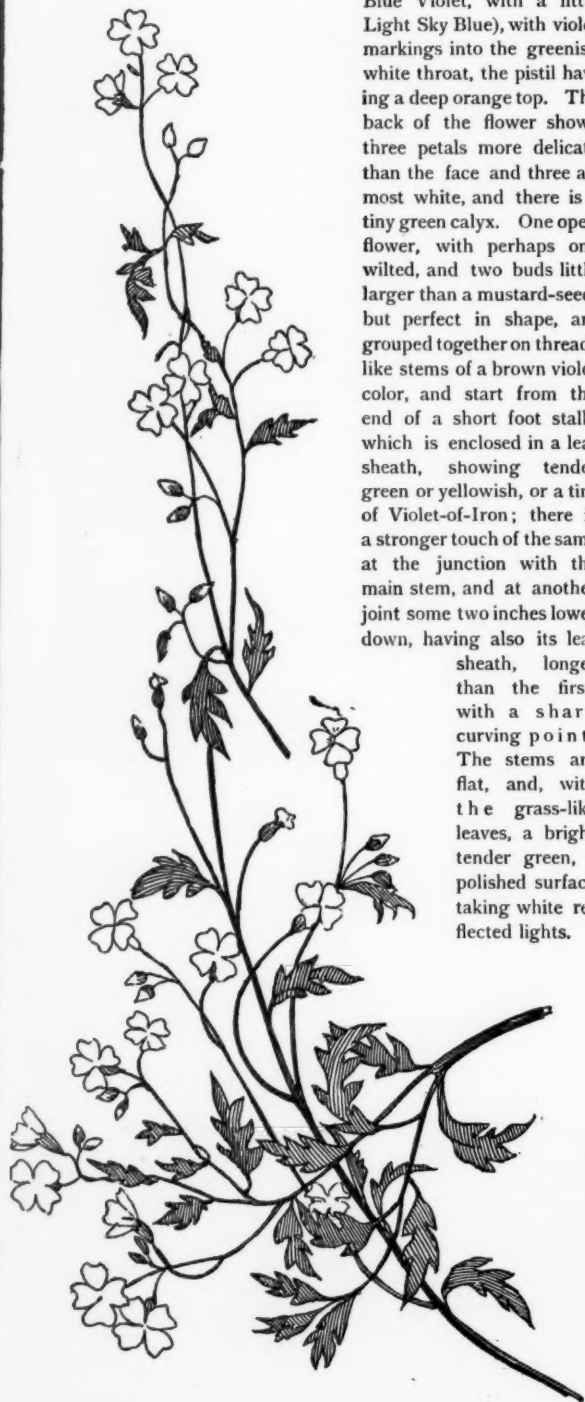
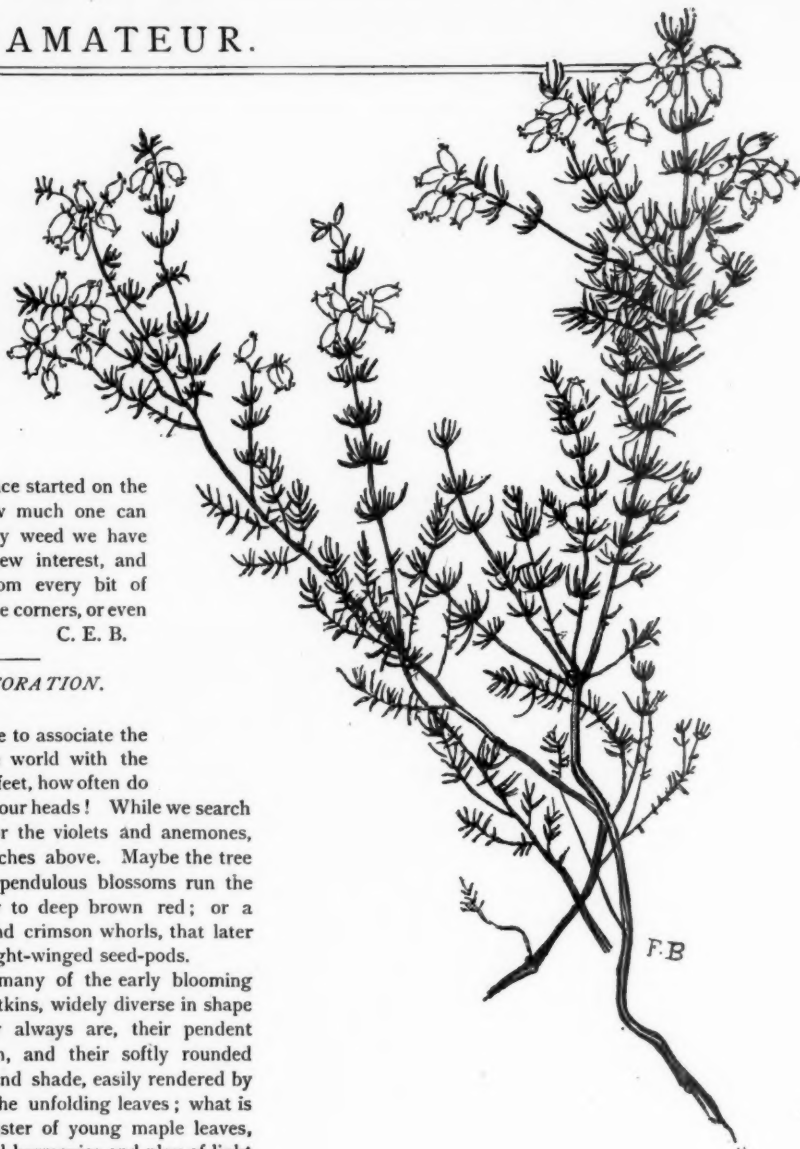
ACCUSTOMED as we are to associate the beautiful in the vegetable world with the flowers blossoming at our feet, how often do we look into the trees over our heads! While we search among the brown leaves for the violets and anemones, let us look into the branches above. Maybe the tree is a birch, and the long pendulous blossoms run the whole gamut from yellow to deep brown red; or a maple, with little green and crimson whorls, that later will be followed by the bright-winged seed-pods.

The blossoms of very many of the early blooming trees take the form of Catkins, widely diverse in shape and color. Graceful they always are, their pendent growth suggesting motion, and their softly rounded forms taking good light and shade, easily rendered by the painter. Then, take the unfolding leaves; what is more beautiful than a cluster of young maple leaves, with their sweet low-toned harmonies and play of light and shade?

We are all familiar with the "pussy-willows," the blossoms that first assure us that spring is here: some tufts only of white silvery fur, that merit their pet name; and others, like those of the Black Willow, long and drooping in graceful curves, and so delicate that the green stem shows the whole length, as through a soft yellow and brownish green mist. And there are the various species of Poplar. The large, full catkins of the Aspen (*tremuloides*), two inches and more in length, and hanging close along the stem, are of a beautiful cool gray, showing, in the shadows especially, dots of olive pink and brown, with a soft downy light. The Large-toothed Aspen would be fine for bold effects; the catkins in heavy masses and running through tints of gray, reddish brown with gray tips, and olive or brown with greenish yellow lights, all giving a beautiful play of color. The Balsam Poplar has quite another formation, and more decided effect, the stem showing nearly the whole length, the general tint of green being thickly dotted and mottled with brown, a color like Violet-of-Iron and Brown 108, making at the tip a rich brown madder, a color found in but few flowers. In some species the seeds are, later on, covered with a cottony growth, making a long white plume.

The catkins of the Cherry Birch are small and delicate, hanging singly at short intervals along the stem beyond the tiny unfolding leaves—yellow gray dotted with yellow brown; those of the Yellow Birch, about four inches long, in plummy clusters of greenish yellow, with regular markings of soft brown; Red Birch, long and slender, with soft brown markings; the White Birch, three inches, and springing singly from the axil of the leaf—a warm yellow gray marked with red brown. There is also the Canoe Birch, similar in color, but growing in small clusters. The leaves of many are graceful in outline, especially the white and sweet birch.

The Speckled Alder shows another and quite different effect. Hanging in clusters, the pendants show a ground of pale yellow, thickly checkered with diamond-shaped markings of brown red. The Black Alder is similar, but smaller, with a ground tint of yellow and olive. But the Seaside Alder has fine great, plump tassels in clusters at the end of the branch, with a ground



of greenish yellow, spotted irregularly with green and brown red, while the leaves are gray green, with a white underside. And who does not love the long soft plumes of the chestnut? Coming later as they do, they have the foil of the dark bright leaves, while most blossoms of this character are on bare stems. A most effective decoration would they make for a large, tall vase, and on a ground of broken gray greens a beautiful effect of color.

Many of these may seem at first sight tame and uninteresting; but, like other things in this world, their beauty grows as we study them; and given harmonious surroundings and pleasing arrangements, they are the natural companions of the early spring flowers. What could better set off the frail loveliness of the Anemone or the Spring Beauty than the tiny drooping bells of the sugar maple? Swinging on long, thread-like stems, we may fancy them the chimes of fairyland, if our ears were only attuned to their music; and what a rare color note do the flowers of the red maple strike; their seeds, like those of the ash, ripening in the late summer, are strange and effective in form and color, and should long ago have become familiar in our decoration, having, as they can the accompaniment of the shapely leaves, and running from yellow all through soft reds and browns.

C. E. BRADY.

#### THE HEAT FOR FIRING CHINA AND POTTERY.

| COLOR OF THE WARE IN THE FIRE. | Fahrenheit. | DESCRIPTION OF TEMPERATURE.                                                                                       |
|--------------------------------|-------------|-------------------------------------------------------------------------------------------------------------------|
| Very dull red.....             | 977         | Usual heat necessary for good firing of china.                                                                    |
| Dull red.....                  | 1292        |                                                                                                                   |
| Brighter red ..                | 1472        |                                                                                                                   |
| Cherry red.....                | 1652        |                                                                                                                   |
| Bright cherry red .....        | 1832        | Melting point of silver.                                                                                          |
| Very deep orange red....       | 1922        | Melting point of white cast iron.                                                                                 |
| Bright orange red.....         | 2192        | Melting point of gold. The heat required to develop underglaze colors properly.                                   |
| Whitish .....                  | 2372        | Melting point of steel and wrought iron. Brilliant white heat (2552°) is required for good results in Delft Blue. |
| Brilliant white heat.....      | 2532        |                                                                                                                   |
| Dazzling white heat .....      | 2732        |                                                                                                                   |
| Blue-white heat.....           | 2912        |                                                                                                                   |





## FIRST EXERCISES FOR A BEGINNER.

THE reason that many persons fail in their first efforts at china painting and become discouraged is that their attempts are too ambitious. It is not uncommon to attack at once so difficult a subject as a chocolate pot, or, at all events, a cup and saucer. The decoration of nothing in the round should be undertaken until the novice at least has learned how to use tools and materials upon a flat surface, in monochrome.

As a first exercise, one may learn to lay flat washes of different degrees of strength. Brun Rouge is a good color for such a purpose. Use your largest brush; fill it evenly with color, and place a coat of it upon a tile or plaque—a flat surface is easiest to work on at first. With the broad side of your brush, you may next touch up your wash here and there until one could not tell in which way it had been originally laid. This is a purely mechanical exercise, which may prove useful in many ways when, by and by, you will begin to apply it in actual work. But let it not be supposed that we approve of any practice intended to conceal the evidence of spontaneous and therefore legitimate brush work. In mere conventional ornament, such mechanism may be desirable, but in any pictorial representation whatever it would be quite the reverse. A "solid" background for a portrait or behind any object where presumably there would be the intervening atmosphere would be quite inadmissible. The next exercise should be the laying of a dabbled, tinted background.

By laying a ground is meant covering a given space of the surface of the china with a uniform or a graduated tint against which subsequently the decoration is to appear. There are two methods of doing this, the Moist and the Dry. Moist tint is the kind generally used, and the one for our proposed exercise for the beginner, which will be made without his troubling at first about any design which might be used in connection with it. He is now trying to acquire some familiarity with the use of his tools and materials. A broad stippling brush is the tool sometimes used, but the less artistic-looking pad or dabber is the one we are about to employ as most suitable for our purpose.

As much color as will cover a cent will be quite enough for the large tile or plate of ordinary size which presumably has been selected for our experiment. Squeeze it from the tube into the centre of a clean glass slab, and add to it Balsam of Copaiba in such proportion that we shall get a mixture with consistency that would just allow it to move slowly if the slab were held in a slanting position. Oil of Lavender or Oil of Cloves is then added to thin it until it will spread easily with the broad flat brush that must be selected to lay it upon the china. The function of the Balsam is to furnish a body to spread the small quantity of color needed; that of the Oil of Lavender, or Oil of Cloves, is to keep the

color open (i.e., from drying) before the work is done.

Let the wet color on the china stand for a moment or two, until it begins to set and if touched lightly at the edge with the finger will be slightly "tacky."

We now begin to work on this "tacky" surface with the pad or dabber already alluded to, which is made of a piece of chamois-skin or smooth silk—old china silk is the best—filled with soft cotton rags. This dabber, on its flattened side, should have about the circumference of a silver half dollar. Hold it upright upon the work, and with deft, uniform, even touches go over the whole surface, the dabber always being pulled straight from the china. The whole weight should never rest upon



it; but the taps may grow heavier as the color dries, each one seeming to lap the last one a little as you go around or back and forth over the surface, until the distribution is as even as may be desired.

The color may be washed in somewhat darker than it is intended to remain, and in the case of a graduated tint one may exaggerate the effect of light and depth desired, for the dabbing will have a tendency to reduce them to the same tone.

## BELLEEK WARE.

In an interesting article in The New York Sun (March 1st), Mr. Edwin Atlee Barber describes "Belleek China," as made both at Belleek, Ireland, and at Trenton, N. J. "Eggshell porcelain" the ware is called in the head-lines; but it is hardly necessary to say that, strictly speaking, it is neither "eggshell porcelain" nor "porcelain" of

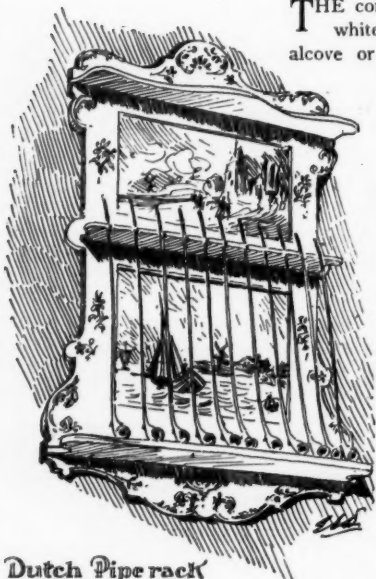
any kind, in the proper use of those terms. The manufacture of real "eggshell porcelain" is one of the lost arts of the Chinese potter. As Mr. Barber himself says, "Belleek" is a variety of Parian ware, "formed in the same manner by the process called casting, or pouring diluted clay or slip of the consistency of cream into plaster moulds, which, by absorbing a part of the moisture from the portion of the liquid preparation in direct contact, retain a thin shell of partially dried clay after the superfluous contents are taken out. After standing a few minutes, the thin cast can be liberated from the mould. The thickness of the walls, of course, depends upon the length of time the slip is allowed to remain in the mould before the surplus is removed. By this ingenious method cups, saucers, and other forms of ware can be made almost as thin as an eggshell or a piece of heavy paper, and after being allowed to become thoroughly dry can be safely burned in the kiln."

The Belleek ware has a distinct charm of its own, and is much in demand by American china painters. Its glossy, satin-like surface charmingly lends itself to decoration, and we note with satisfaction that a branch of the Sons of the Revolution has had its badge painted, in blue and yellow, on tumblers of graceful shape, made expressly at Trenton. The idea ought to be followed by many other societies and clubs.

Noticing what has been accomplished in the manufacture of Belleek ware by the Willets Manufacturing Company, Mr. Barber speaks appreciatively of the "new style of decoration which has been worked out by Miss Kate Sears, a Kansas girl, who studied modelling in Boston. Going to Trenton for the purpose of pursuing her studies in this direction, one day in 1891, while engaged in working over the wet Belleek, the idea of carving delicate designs in the dry clay occurred to her, and after conducting a series of experiments, her efforts were crowned with success. The process of modelling which Miss Sears has originated is as follows: A vase or other piece which has been formed in the wet clay and dried is taken before it has been in the kiln, and with knives or other tools the design is cut or chiselled, so as to leave the background as thin and transparent as possible when finished. As the dry Belleek, besides being thin, is extremely brittle, and crumbles easily, the carving is an exceedingly difficult operation. It is necessarily a very slow process, since at any moment the knife is liable to cut through the wall and ruin the piece. The result of this process is a clear-cut, chiselled effect, which cannot be obtained by moulding or casting—a moonlight effect of fairy-like character, most beautiful in conception, and possessing marked originality. While sometimes several weeks are consumed in executing a single piece of the carved ware, Miss Sears has produced a large number of such designs, each one of which is a perfect work of art, reflecting credit upon the artist and the manufacturers."



## NOTES FROM MY SKETCH BOOK.



Dutch Pipe rack

lamp of Delft ware. There is something in these two colors combined which suggests invigorating freshness, cleanliness and healthfulness, and so much can be done at little outlay that one need not wonder at the favor in which they are held. Whether for college girl's room, college boy's den, or bachelor's retreat, a corner in blue and white seems nowadays all but indispensable. A suggestion offers itself here. Let those who have it in mind to introduce new decorative treatment in their home furnishings, before going wild on any prevailing "fad," such as the blue and white, try other combinations—say red and white, or red and yellow, or two reds, and so on. The restfulness in the different tones of the blue and white can as readily and perhaps more so be reproduced in other twofold combinations, and particularly in a judicious use of two shades of one color.

To return to the blue and white: for a smoking-room, could anything be more attractive than the Dutch pipe-rack, with its full complement of long "churchwardens"? These pipes, with their fragile stems, carry the mind back to days when smoking meant company or companionship beside a ruddy hearth, and, after hours of good fellowship the ashes were shaken out and the pipes solemnly relegated to the rack, until the next friendly meeting. I should add that both the corner in blue and white and the pipe-rack were sketched at McHugh's.

In the hall screen by Messrs. Jardine, Kent & Jardine, illustrated on another page—it just meets the requirements of a correspondent—we have a suggestion which may be easily applied to a long, narrow hallway, such as is found in most city houses. Its subdivision in this manner affords at once a space for receiving guests, and adds desirable seclusion to the staircase and domestic offices. A screen or even a fretwork grille, ever so simple, while breaking the monotony of the long perspective, is readily adaptable for decorative purposes, and gives a character otherwise unobtainable.

To every child such a playhouse as this by Jardine, Kent & Jardine, would open up a very heaven of delight; but to a privileged class, with whom the mere expression of a desire brings its realization, the design

will suggest possibilities that parents can readily supply. What could a child delight in more than a whole house to itself, which it would immediately set about to furnish and then to people with mimic men and women or boys and girls! The discipline needed in dusting and cleaning, the pleasure of decorating and tidying are an education in themselves; but oh! the joy of the little ones where their effervescence can find free vent without disturbing the serenity of the home. We are possibly too prone to limit the privileges of our children according to the narrower environment of our own childhood, and this should not be so. Don't confine the little ones to the nursery or the schoolroom if you can let them have playhouses where the girls can cultivate domestic habits and tastes in the management of their sawdust progeny, and the boys can turn a lathe or work at the bench. In this way, leisure hours and vacation days, often a drag in the household, can be spent profitably and happily.

Is it not time that people who are supposed to have a modicum of good taste should break away from the folly of draping their furniture with scarfs, table-covers, and most untidy "tidies," with the crazy wryness one sees in almost every other one's house? On a couch you see silk draperies suspended over the back and caught up—actually stitched to keep in place—with a wryness that suggests their condition after children's play. So also with the mantel; scarfs hang down and over at one end as if somebody's dress had caught the fringe and accidentally drawn it out of position—apparently in danger of dragging with it all the bric-à-brac, vases, and ornaments which really keep them in place. This silly fashion is as exasperating as it is tasteless, and is carried to such an extent that in many houses there is such an obvious sense of discomfort, one is glad to get outside again. Bizarre effects may be well enough in their way, and that a very small way; but, like minor chords in music, if they preponderate they produce irritation. They should rather lend to and accentuate the restful properties of symmetrical arrangement.

"THE STROLLING CRITIC."

## PRESENT STYLES IN WALL DECORATION.

GREENS and reds are prevailing colors in the newest wall-papers, and after this there is a preponderance of patterns in green and white. French and American tapestry papers are popular for the hall and dining-room. For the latter, free use is made of motives in which vases containing fruits predominate. There are rich papers, patterned with floral scrolls in beautifully interblended colors, the colors being saddened to simulate the effects of the textiles imitated. Pictorial panels, with such sub-

jects as villagers enjoying a feast or hunters chasing a deer, are much used for dining-room decorations in Europe, and in the better class of American houses they are largely on the increase. A composition of this sort in the Dutch manner, after Teniers, continued around the walls of a dining-room above a high wainscoting in antique oak, with antique oak cornice and ceiling, lends an air of ease, quiet, and comfort that is unique in its way.

The American manufacturer is not so prolific of tapestry papers for dining-rooms as his French competitor, but he is lavish in leather effects, and it must be admitted that his tans, browns, greens, reds and yellows, in-



wrought with mica, are wonderfully fine. For a library or dining-room, an Empire pattern executed in self tones of any of the above colors, and outlined with gold, makes a charming decoration. A variety of such papers is made now, with freizes and ceilings to match. The flexibility and depth of the real leather are reproduced with really wonderful fidelity.

The wall coverings suitable for halls, dining-rooms, or libraries comprise flock, pressed, and Japanese leather papers, decorated burlaps, "cameo reliefs," and various productions after Walter Crane and William Morris. The new Japanese papers present many fine conceptions in European style, chiefly with raised floral scrolls in old ivory, on old gold, tan, and old red grounds, manipulated with the suave finish of Oriental workmanship, and enriched with a coating of lacquer.

Stained or painted burlaps for halls are a fad of the day. They are woven in varied and effective designs; when placed on the wall, in many cases they are then enriched with medallions in papier maché, and finished in bronze or colors. The frieze is usually decorated with a harmonious device in plastic appliqué or Stereo Relief, the entire scheme exhibiting great boldness of effect. This method is not only suitable for halls and dining-rooms in private houses, but is also excellent for the mural decoration of churches, theatres, opera houses, and public buildings in general.

For drawing-room and sitting-room, the varieties of wall-paper are numerous indeed; there are what is known in the trade as plain and embossed goods, micas, damasks, silks in plain or moiré finish, flats, pressed papers finished in real satin, chintzes, cretonnes, and the



Childrens Play House



like. Elegance, gayety, and great beauty of finish characterize many of these productions.

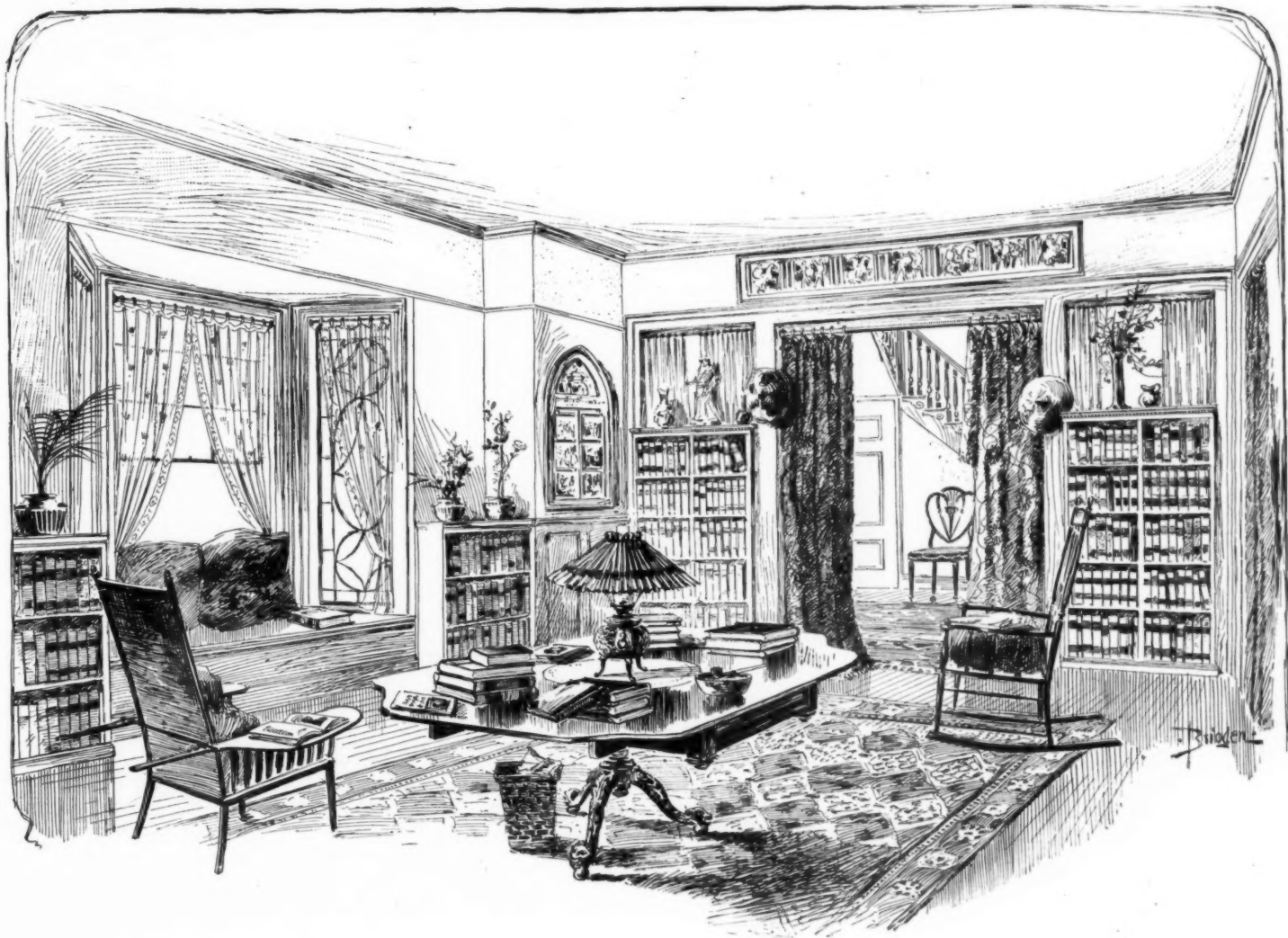
Particularly imposing is a paper of Louis XVI. pattern in exquisite Watteau-like colorings, each recurring repeat being a garlanded panel containing a trophy consisting of Cupid's torch, bow and quiver, and the inevitable wreath of roses, on a white enamel ground. This is an American reproduction, at one dollar per roll, of a French paper which is sold at nearly four times that price. It is in great demand for boudoir or drawing-room decorations in what is oddly called "Dresden style." The paper is used as panels, each framed with a border of plastic relief, more or less Rococo in character, and with an inner bead moulding, which gives a very satisfactory finish. A bedroom recently seen was treated in this manner, and there was a china toilet set to match, painted in "Dresden" style by the "daughter of the house."

#### THE LIBRARY IN A SUBURBAN HOME.

THE library shown herewith is in the same house as the dining-room illustrated last month. There is no attempt at carrying out any particular architectural style or mode of decoration, but everything is arranged for convenience in the first place, and, that secured, symmetry has been attended to, in the disposition of the bookcases chiefly. The room opens on the hall by a wide-curtained doorway and receives some light through two windows, one on each side of the door, each filled with a single sheet of plate glass. These fill the space between the tops of the bookcases and the frieze. Over the door is an oblong framed photograph of seven of the best-preserved metopes of the Parthenon, with the triglyphs between. The round objects hung on the door-posts seem to be Japanese straw hats; but

tion lace; those of the two lights giving on the hall may be of thin India silk, dull green or yellow, as the case may be. The portières are of a heavy damask of silk and wool, the pattern being produced by the weave, not by any variety of colors. The rug is mainly in several tones of dull yellow and drab, with indigo blue in the alternate squares and as the ground color of the border. The floor is varnished brown. The woodwork, including the bookcases, is painted to harmonize with the walls; but if of any light-colored wood, such as oak, might well be left of the natural color. The frieze might be distinguished from the body of the wall by a slight dotting with gold here and there, not all over.

IN decoration, primary colors (and secondary colors also, when of great intensity) should be used chiefly in small masses. In Indian shawls a lovely bloom is produced by small portions of intense reds, blues, yellows,



THE LIBRARY IN THE SUBURBAN HOUSE OF MR. FRANK E. WALLIS, ARCHITECT.

THE DINING-ROOM IN THE COSY HOME MR. WALLIS HAS BUILT FOR HIMSELF IN THE ORANGE MOUNTAINS WAS ILLUSTRATED LAST MONTH. IN THE ROOM SHOWN HERE, THE "COLONIAL" STYLE IS NOT INSISTED ON, ALTHOUGH THERE IS AN ECHO OF IT IN THE SIDE LIGHTS OF THE COMFORTABLE BAY-WINDOW.

The "Avondale" is a brilliant paper of English origin, representing a peony with leaves, taking the form of scrolls. It is printed in varied tones of pink, on a pale yellow wax ground. Another new pattern is a delightful interchange of the peony and escholtzia, an example of pink and yellow on a white ground. A "Zuber" paper, with a realistic treatment of the rose in no less than twelve colorings, will certainly be a favorite, however much the purist in decoration may protest. Such a paper would transform an ordinary apartment into a bower of roses.

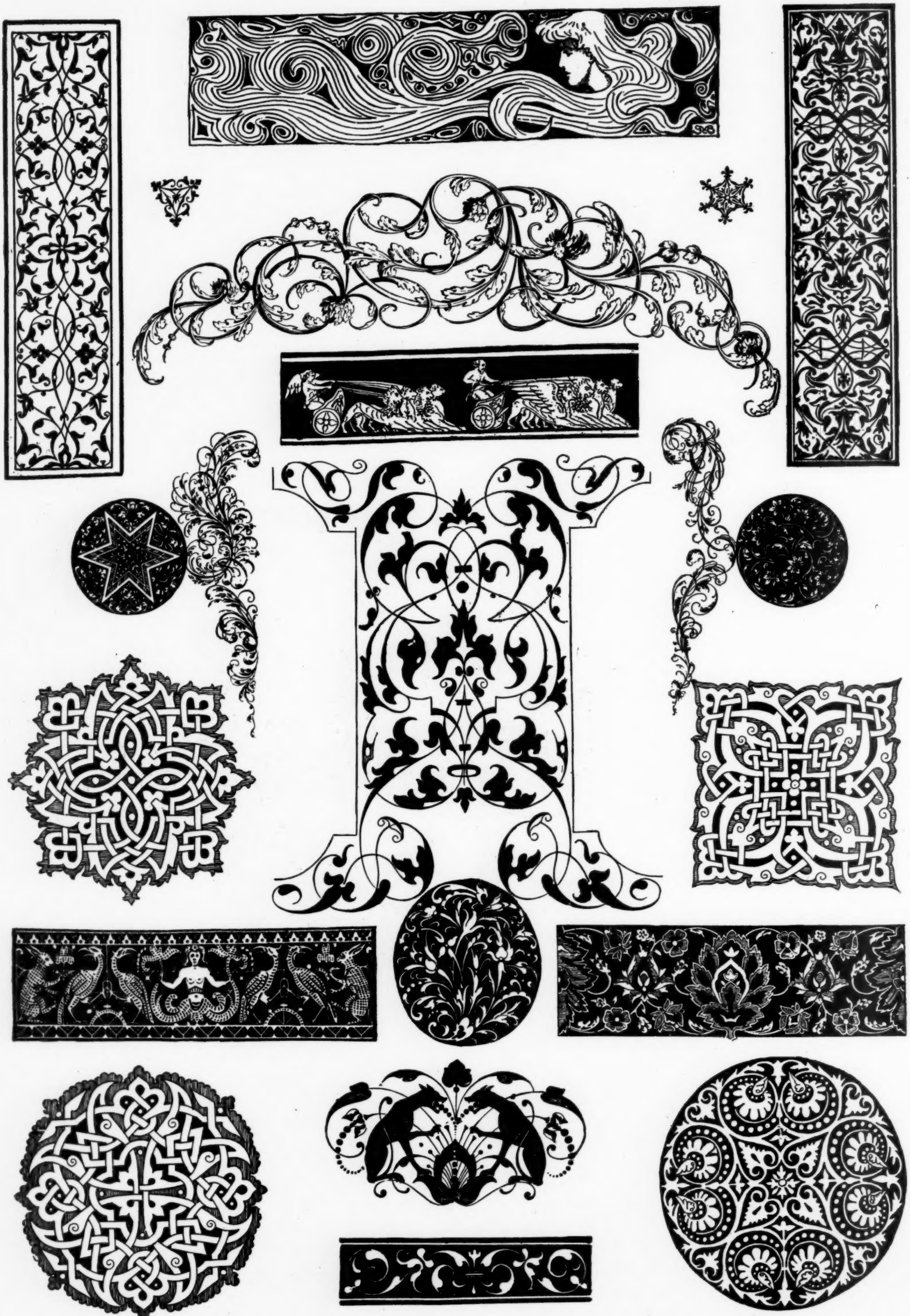
Striped patterns are numerous; they are very suitable for rooms which one would like to make look loftier than they are. A beautiful design consists of a plain stripe in old rose, bordered with lines of the same color on a white ground, which of necessity also takes the form of a stripe, and is beautifully decorated with delicate Louis XVI. garlands and tracteries. Next month, we shall have more to say about the new wall-papers.

specimens of Zuni or other Indian basketry, which is often very handsomely patterned in black or brown and yellow, would be even more effective. On the cases are a few vases for flowers and a statuette in plaster. The corner of the room has been cut off to make a closet for drawings, portfolios, and books too valuable to be exposed on the open shelves. The upper part has glass doors. The large bay-window, with its cushioned seat, and side lights leaded in a colonial design, is one of the pleasantest features of the room. We can commend the deep-seated chair with its broad arm-rests, on which may be laid book and paper-knife, or pad and pencil, and the handsome and commodious centre-table, with its shaded lamp.

In suggesting a color-scheme for such a room, we would insist upon keeping it light and simple. The wall-paper should be a plain tint, of a celadon cast if the window faces southwardly, of a yellowish tone if it faces north. The slight window-curtains are of imita-

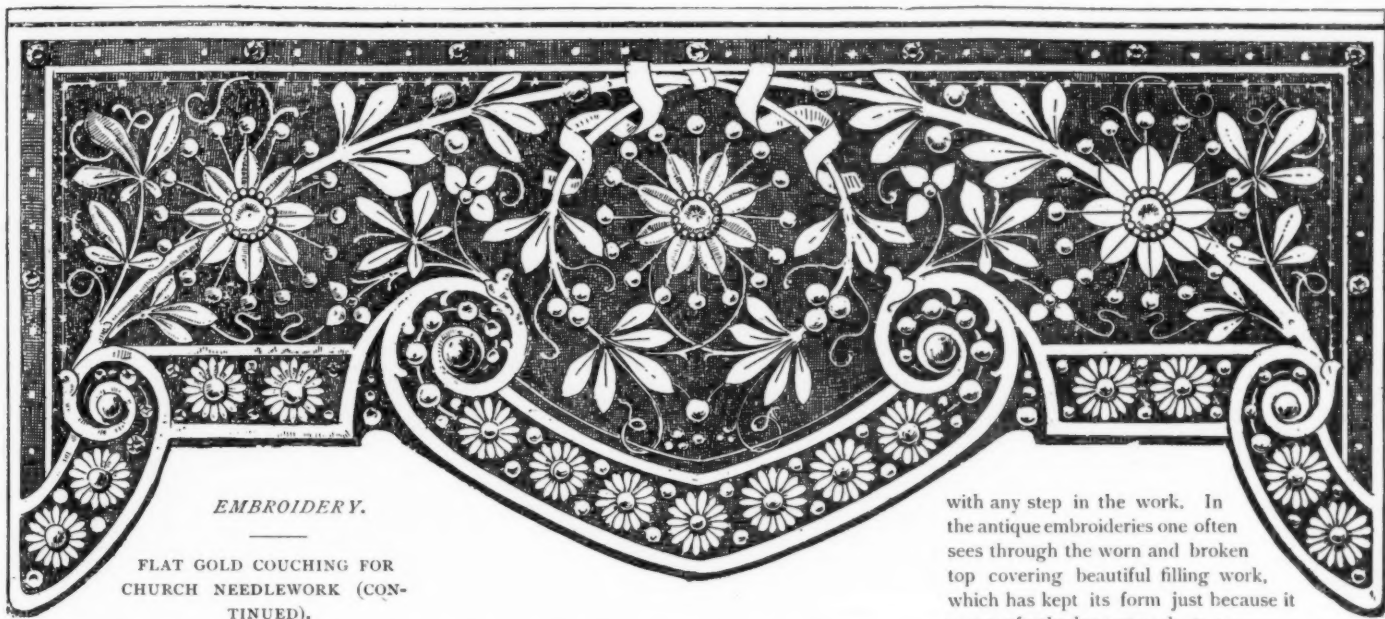
greens, and a score of tertiary tints, combining with white and black and gold. Purely Indian work is always perfect in color harmony.

CHINESE work does not produce such a perfect color bloom as do the works of India, but it is always harmonious, and it is more brilliant than the Indian. The Indian gives rich, warm effects, with red and yellow prevailing. The Chinese coloring is clear and sharp and cool, the latter quality being especially noticeable in the blue and white ware. Put a hawthorn jar upon an ebony stand amid profuse gilding and color, and it tends to cool the whole room. The passion for "blue and white" has been carried to extremes; but it is easy to understand how the fashion originated among persons of taste. The blue and white of the Japanese is based on that of the Chinese. The best Japanese color effects are usually warm; they are always simple and quiet.



VARIOUS DECORATIVE DESIGNS FOR INDUSTRIAL ART WORKERS.





EMBROIDERY.

FLAT GOLD COUCHING FOR  
CHURCH NEEDLEWORK (CON-  
TINUED).

VERY rich effects may be had by couching the gold on each edge of a border in brick or diaper patterns and leaving a plain unsewed bar between. It will not do to make this bar too wide; an inch may be allowed if the diaper couching is close on the edges. The cords must be very even, for the brilliancy is dependent upon an unbroken light. Squares may be left in the interior of a form in this way, which is the reverse of covering squares or other simple figures with silk stitches to emphasize them. One of the most beautiful effects to be had by this form of work is obtained by so arranging the fastening stitches as to leave a bar of diagonal parallel lines. Another idea gained from a study of the antique embroideries may be made very practical, because it is simple and will open the way for much original work in flat couching. Mark out diaper patterns on the firmly framed linen and fill in the spaces with filo floss laid in satin stitch. Exquisite color combinations may be arranged in these little figures. When this work is complete, the gold may be laid on in fine or broad lines to outline the forms.

In flat couching, it is especially necessary that all the threads be laid tight and even. Over a raised design a slight difference of tension may not be noticeable, but on the flat surface any irregularity is very prominent. The linen ground for this work should be mounted straight to a thread. If one has this in mind, it is not difficult to accomplish. The work will not only draw when relaxed, as in stitch embroidery, but the entire design will wring if sewed on the bias.

Gold embroidery must be heavily pasted on the back and covered with several layers of brown tissue paper. The first should dry and be separated before applying the next. Gold embroidery is effectively relieved in transferring if a black purse twist is used to finish and couch down its edges. To hold a piece of gold work to the ground on which it is to be applied, pins may be used. Put them in between the cords. When the work is sufficiently fastened in this way, baste it down thoroughly with long stitches of silk taken from side to side rather than through the gold. Next sew from the interior of the design carefully around its sections. Bring the needle up between the threads without puncturing them. Let the stitches be very fine. Draw them down so that they will be lost between the lines, but not too tight. If the design seems to lie well do not sew it too much. It should not blister if properly worked. When secure from the centre, couch down the edges. Filoselle is a good thread for sewing in between the gold—or a fine floss slightly waxed will be very manageable. Paste this last work lightly, and cover again with

a layer of tissue paper to make the back neat and secure all ends from any accident of catching.

#### RAISED GOLD COUCHING.

The most simple form of raised couching is that which is laid over a filling of threads. French working cotton is the most manageable material for raising devices, bars, and so forth. It is obvious that this foundation must be very firm in order to keep its place and support a heavy cord or gold couching. In the old work, flat couchings are more often bordered by a raised line than by the simple flat finish. This line may be made very narrow by using fine gold. It is necessary to lay at least two double rows in order to cover well any ridge, and three are better. A bar of one quarter inch makes a beautiful ridge around medium sized devices. The proper way to raise these bands is to lay long lines of the French cotton double along their lengths, then cross them diagonally with long stitches, cross them a second time in the opposite direction, if you want the raising high. This work should not be hard and tight, nor should it be soft or pliable. It must allow a needle to pass through easily and at the same time have a strong body of its own. The raising for wide forms should be laid in the same way—first along the length in the centre, then crossed diagonally as many times as necessary. It is quite difficult to make the filling on curved bars or circular bands even. If the long stitches of the first layer slip over the edges, they can be bound back with the next covering. It is better to depend on doing this than to make those first central stitches short. One may naturally feel that at least these first layers of filling may be placed any way, and that the upper one alone needs to be even, or that the couching threads will overcome an unevenness in that also. It cannot be too strongly emphasized that each set of stitches must form in itself a complete surface—must seem like a finished covering over the design. This is what secures the firm form. One may succeed in making the top layer even though those below are not, but when one is ready to put on the couching threads the value of a foundation that will not sink in spots is appreciated. Moreover, it is not artistic to be careless

with any step in the work. In the antique embroideries one often sees through the worn and broken top covering beautiful filling work, which has kept its form just because it was perfectly done at each stage.

When filling by this method, it is necessary to keep well within the outline. The first layer must be quite a distance from the edge, so that the last may fall just within. The over-couching then falls on the outline. This is in the case of parallel couching; wider forms are often couched diagonally, and then, unless, one wishes to make the design a little larger than it is marked, it is necessary to take the fastening at each side within the line, so that in cutting the gold its edges will coincide with the outline. Diagonal couching is very beautiful either in silk or gold. As the thread is carried from one side to the other a graceful double curve is made by keeping it firmly twisted on itself. This is not a practicable method for narrow lines, for it, in turn, needs to be bordered with a couched line.

When a bar from one quarter inch to one inch wide is securely filled, to cover it with a parallel couching, start the gold on the farther side, letting one of the two threads which you carry lie well to the ground material. Build each succeeding row up to the centre of the bar, then down to the other edge opposite. Draw these rows close together by taking the stitches over from the unfinished side and sending the needle down next to the last row. Of course, the parallel lines of the filling cotton which are taken first make the centre of the bar higher than the sides. The embroidery, whether stitch or some forms of couching which borders on these bars, should be completely finished before they are worked. Such forms as small squares or circles in flower centres, which must be very accurate, are sometimes raised over felt or paper. This method will be fully treated when we come to cartoon work.

Among the especial figures of ecclesiastical designs, to which space for a detailed description will be given, are the Nimbus and the Vesica. These present peculiar difficulties, to the meeting of which our next "Talk" will be devoted. The principles involved will be found applicable in a general way to the representation of many other objects of Church symbolism.

L. BARTON WILSON.

IN working on velvet, silk, or cloth, in church embroidery, either two or three thicknesses of old damask

cloth, or layers of soft paper, should always be pinned round the sides against which the worker sits. Also beneath the hand and arm of the embroideress a cambric handkerchief or an equivalent of soft paper should be laid, to protect the surface of the material. Any one intent on the accomplishment of large pieces of church embroidery is advised by an expert worker to get from a carpenter a pair of strong, firm trestles.



SEVENTEENTH CENTURY FRENCH ECCLESIASTICAL EMBROIDERY.

## TREATMENT OF DESIGNS.

## A LESSON IN STILL-LIFE.

SUGGESTIONS FOR PAINTING MRS. REDMOND'S STUDY. (SEE THE COLOR SUPPLEMENT.)

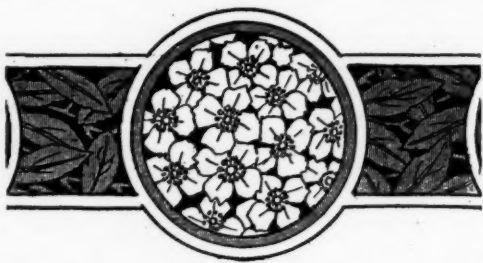


**I**N still-life painting in water-color, oil, or pastel, nothing is more interesting than some objects of metal—brass, copper, or pewter, or some similar substance having a shiny, reflecting surface. Something of a rather simple shape is best, such as a kettle, teapot, pan, and dipper, or other object of the kind which is to be found in almost any household, or at least in any bric-à-brac shop. However, I do not advise any one to attempt a subject of this sort without having first succeeded tolerably well with some less puzzling object. Metal is difficult to render, especially in water-color; it demands a well-trained eye and as direct work as possible. The shiny surface is apt to be full of all sorts of reflections from every object near by, and in order to prevent the work from looking patchy, the various touches of color should be blended into one another at the first wash.

The first step, as always, of course, is to lay in the drawing simply in outline, but carefully and correctly, indicating the places for the high lights and most prominent reflections, as often in the excitement of laying in the color one is apt to cover the very spot that should be left white. Anyway, the drawing must not trouble you any more after you have once begun to paint, this in itself being quite enough to look after.

*Water-Color.*—For the study given as a color supplement this month, begin, after drawing it in pencil, on the left of the pan, laying in the inside of it first, trying as much as possible to blend each tone into the other while wet. It cannot be too often repeated that the brush should be filled thoroughly with a good solid tone at the start. Most people are afraid of color, and put it on so watery that it dries out thin, as if the intention were to represent tissue-paper instead of hard, heavy metal. This is a mistake, not only because it is often better to go honestly wrong and learn to handle color in a bold and courageous way, than to go right by degrees and keep on working timidly and weakly, but also because the same color dries out in a very different way from what it would if put on so, instead of thinly and by many repeated washes.

Begin at the upper left edge with a tone of Indian Yellow and a touch of Raw Sienna (for the darkest, Burnt Sienna). Draw the color downward toward the rim of the pan, in that way working in the direction of the reflections. Add some Neutral Tint to the Indian Yellow for the greener shade next, and begin at the top again with brilliant, pure Gamboge and some touches of Indian Yellow at the top. The greenish gray but still warm tone, next, is, as before, Indian Yellow, Gamboge, and Neutral Tint, and, if necessary, Raw Sienna. Run the empty brush down alongside of this last tone, so as to prevent it from spreading into the streak of light which has to be kept separate; it has a strong touch of Gamboge at the top and blends into a cool purple below, made of Rose Madder and Cobalt, the lower edge being left almost entirely white and finishing with the same dull yellowish tone as above. This whole inside part ought to be laid in very quickly, the paper being dampened before and then let alone until dry. In the mean time cover the brim with the same colors, clear Gamboge for the lightest, Indian Yellow, a touch of Orange Cadmium, Neutral Tint, and Siennas added for the darker tones, a touch of Crimson Lake in case it is too green without. Now work on the outside in the same way, being careful to leave the places for the high



lights white at first. On the outside of the pan is used a good deal of red, the foreground being reflected in places. Use Crimson Lake and Light Red for that, and where the plums are reflected blend in a tone of a greenish purple, made with Rose Madder, Cobalt Blue, and Veridian. Toward the right, the color gets darker and has some Brown Madder and even Vandyck Brown; the iron handle plate, being the darkest, may need some Ivory Black. The copper nails are done with Light Red. By this time, the upper portion being dry, you can strengthen the parts that need it by putting another tone over them, especially in the darkest places. Be careful of the lights, and do not go over them if you can help it, as they easily get dull.

As for the plums, start in with your lightest tone, indicating the bloom; use for it Rose Madder and Cobalt Blue entirely—in places more of the one, in others more of the other, as easily perceptible, touching in dark spots of Crimson Lake and New Blue or Antwerp Blue while at work. Before it dries soften the outline of each plum by running the damp brush all along the edge until there is no sharp line left at all. The background is done with Olive Green, Antwerp Blue, Burnt Sienna, and a touch of Crimson Lake, and the foreground, worked in a flat way from the left to the right, has Burnt Sienna, Brown Madder, Cobalt Blue, and Rose Madder, the reflections all being touched in while actually wet, some of the light ones, though, taken out with a small piece of sponge or blotting-paper. It may be necessary to put on the strongest high lights on the brass with some body color. This in a case like this would not be a mistake, as with such a reflecting surface it is often nearly impossible to leave everything just at the right moment and in the right place. I always consider it best, if feasible, to do without body (opaque) color, although many of the best water-color artists use it freely; but there is a certain charm in using the pure transparent color, and getting your effect with that alone, that makes it particularly interesting. Still, if you cannot do without it, take a little Chinese White and Chrome Yellow for a single touch here and there, and put it on rather thickly and drily. This, however, is only to be done as a last resource and not to be depended on from the beginning.

*Oil Color.*—The study is a very good subject for oil, and can easily be translated into this medium; in fact, it will be much easier to do in oil than in water colors. The colors to be used are Strontium Yellow, King's Yellow, Naples Yellow, and White, for the lights which are to be put on thickly, and very much the same for the rest as in water color—Yellow Ochre, Raw Sienna, Cadmium, and so forth. These darker tones are to be used thinner than the lights. Also Light Red and Burnt Sienna are used, and, of course, all the tones, as usual in oil painting, are more or less mixed with White.

The plums are likewise done with Cobalt Blue and Rose Madder (the latter being one of the slow drying colors, you should use some siccative) and a great deal of White. In the background are used Vert Emeraude, Raw Sienna, New Blue, and so on.

*Pastel.*—For this medium absolutely the only thing to say is, put your box of pastels before you and try to find the right tint for everything as well as you can. Pastel in itself is the easiest medium to handle, but needs a more trained eye for color than any other, as mixing colors is not possible, and each tint and shade has to be found and put on separately; therefore, the necessary

and important thing is to see them. Pastel, although very simple as to technique, is not the medium for the student to begin with, but rather to take up after he is able to do something in the two others.

F. V. REDMOND.

## DAMASK ROSES AND LILACS IN PASTEL.

ACCORDING to promise, we give suggestions for the treatment in pastels of the color plate after Raoul M. de Longpré fils, published last month. Make a careful drawing upon canvas or upon velvet paper of the outlines of the principal buds and blossoms seen in strong light, leaving the shadows generally massed. The background may be a tone of warm, soft gray, somewhat lighter than in the model before us. Begin with the upper left-hand corner and rub in a medium tint of stone-gray, using the soft crayon. Carry this tone down to the lower left edge, where it is met by a lighter tint of the same quality of gray. Carry this tint over to the left, and there substitute a crayon of a pink-gray tint. Rub in with this a little yellow-gray toward the upper right-hand corner, and when the background is thus all covered rub these grays softly together, blending them almost imperceptibly as in the study before you.

The green leaves may now be rubbed in; mass the shadows with gray greens and darker brown greens, as shown in the colored plate. Block these in at first in simple masses, and do not add the lighter gray touches and reflections until the last. Match the purple tints of the lilacs from the pale and deep reddish purple soft crayons in your box; and rub in the white lilacs with simple masses of creamy white in the lights, and soft blue grays for the shadows, blending into pale greenish-yellow tints where the buds are seen.

Paint last of all the red rose, matching with care the light and dark tints of pink and crimson, with the soft crayons, and rubbing them on the paper delicately, each tint in place, within the outlines. A pale violet gray will be needed for the outside of the petals, and a light yellow pink is used on the rolled-over edges. When all the canvas is covered with soft crayon, and the tones are well planted, rub the colors together very gently with the tip of the finger, uniting the adjacent tints (only at the edges) until the whole effect is secured. The finishing touches are then added with hard-pointed crayons, where sharp outlines are needed, and the stems, buds, and other details are carefully carried out, and the whole surface is softened in the general planes by gentle blending. Too much rubbing is to be avoided, and the highest lights should be retouched crisply with fresh color at the last.

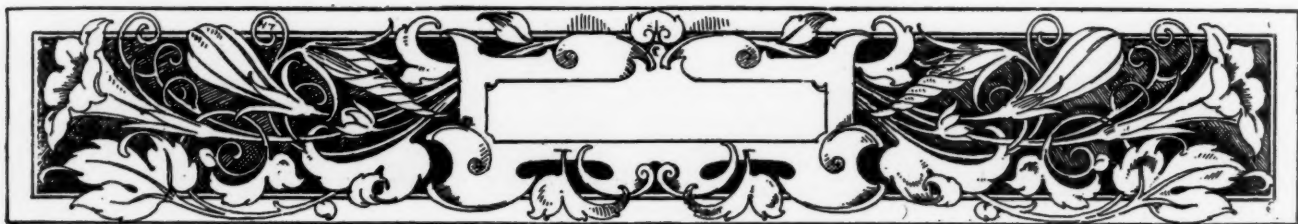
## WOOD-CARVING FOR BEGINNERS.

## VII.—A FOOT-STOOL IN ROMANESQUE STYLE.

THE Romanesque style of ornament which flourished between the years 350 to 800 A.D., or from the time of Constantine to that of Charlemagne, has never really died out in Rome, where it originated and whence its name.

The stems are heavier and the leaves less pointed in the Romanesque style than in the Byzantine; the whole treatment is blunter and cruder. Figures, both symbolic and grotesque, appear more frequently, the former denoting the religious feeling of early Christian art. With the introduction of Christianity came the destruction of pagan or classic art. Beauty for its own sake was not appreciated, and only symbolism or fitness of a figure to express a religious idea was cultivated. This explains the crudeness of most examples of the art of this period.

The treatment of the Romanesque in carving should be bolder than that of the Byzantine. The stems are generally hollow, while the Byzantine were beaded or convex. The treatment of leaves represents them so strongly lobed that the clover leaf is almost suggested.





This is a deviation from the Byzantine proper, although Byzantine as practised to day is a modified type of Romanesque. It is difficult to define exactly the differences between the two styles for this reason.

Our design this month is for a foot-stool. It does not show the best way to place an animal or any other object that is to be seen from all sides; but, as this is the only Romanesque example to be given, it was thought best to introduce the animal as a characteristic feature of the style. This design can be used for a cabinet panel or, enlarged, for a chest. As a foot-stool, it is easy to make up; there are only four pieces, and the construction is very simple. It can be made of any kind of wood; but mahogany is preferable, if the grain be fine and the pieces well matched. It should be seven-eighths of an inch thick. The design is shown full size. The moulding may be carved with an egg and dart pattern, or left plain. The legs should be cut out, squared and smoothed up before the carving is begun. The legs, of seven-eighth inch wood, slant inward toward the top, and they must be squared to fit the top and to stand firmly on the floor. The grain of wood should run from top to bottom of the legs and lengthwise on the top of the stool. The fourth piece, called the "stretcher," runs from leg to leg under the top. It can be screwed from underneath to the top with two screws, and also screwed slantwise to the legs. It, also, is of seven-eighths inch wood. The leg should rest on the floor in a plumb line under the moulding of the top piece.

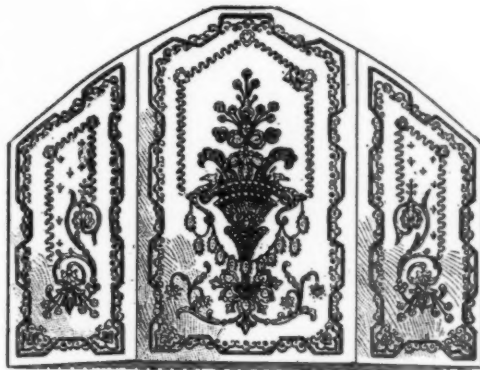
Trace on the design by placing blue transfer paper on the wood and the design over it. When this is done, cut out the background one-half inch deep, as bolder effects are called for here. Take out all the background first; do not skip anything, otherwise confusion will arise. Commence on the stems, and hollow them with a one-half inch fluter. The leaves are not to be touched until this is done. No finishing must be attempted at first. Afterward take a flat gouge—Number 3—and curve the leaf into the stem. Take a smaller gouge and make the lobes convex on one side and hollow them on the other. As a rule, it is the side nearest the stem that is rounded.

Take a flat gouge and hollow the middle lobe a trifle, which causes a slight ridge between the lobes. Then take a large veining tool or small fluter and give a distinctness to the midrib. These leaves do not fade into the background as much as those in Byzantine style, but stand out. Coming to the end of a scroll, you find it bulby, scalloped and sunk a little at the edges. Be sure to represent the twist of the scroll on to the main stem.

In the case of a background as deep as that in the design before us, and when there is so much of it, a bent chisel is necessary, in order to get into the deep corners. The background, instead of being wavy, is to be left flat.

Now we come to the animal. As it is cut down one-half inch and is for a foot-stool, it must not be glued on, and it must be of even relief. The head must be well modelled and twist on to the body as the scrolls twist on to the stems. First get the outline of the body and legs cut. Remove the wood from the leaf-like wings so that one of them has the appearance of coming from behind the body. Then round the body convexly, but hollow it on to the neck, as indicated by the shading in the drawing. Leave it heavy over the eyes; have the eyes deeply sunk, the ear well hollowed, the jaw carefully modelled, the nostril represented, and teeth in

the lower jaw. The legs should be well rounded, and have claws large enough not to split off in carving. Be



DESIGN FOR EMBROIDERED LAMP SCREEN. (FOR S. B. T.)

sure to represent the further leg as such—sunk nearer the background.

Next, we come to the leg of the stool. Trace the design on, as for the top. Outline the ornament very deeply, one-half inch close to the leaves, but less toward the grotesque head, so that the eyes and features will be in higher relief. The nose must be prominent, and the ridge from the nose to the lip well defined. Carve deep curves over the nose to represent the scowl, and have it deep between the nose and eyes. No polish would be put on a foot-stool, of course. Finish with beeswax and turpentine, or simple oiling will do. Pick out well-matched pieces of wood for this work. Remember that it is rather an advantage than otherwise to have the tool-marks showing; they indicate the individuality put into your handiwork.

KARL VON RYDINGSVÄRD.

#### PHOTOGRAPH FRAME IN BENT IRON.

THE frame is of  $\frac{1}{8}$ -inch square iron rod about 24 inches long. Mark on this the places where the corners will come, and at each place file a V-shaped groove. Then bend to shape of frame, curving the top, and solder at one corner only; if each corner be soldered the frame will be stronger. The C and S scroll are made out of a sheet of XX iron cut into  $\frac{1}{4}$ -inch strips. This can be procured from a tinsmith for 30 cents. Shape the scrolls with flyers and bind to the frame with fine binding wire. The spire at the top is of stout binding wire. Four pieces of sheet iron should be soldered to the outer edge of the frame, at right angles to which is soldered a flat piece of sheet iron for the back, to hold glass and picture. The feet are made of  $2\frac{1}{2}$ -inch pole ends or round brass nail-heads. These are riveted on to the iron with  $\frac{1}{8}$ -inch rivets. The standard is saw pierced out of sheet iron, to the end of which is attached a  $\frac{1}{4}$ -inch brass butt (hinge), which is fastened to the standard with  $\frac{1}{8}$ -inch escutcheon pins. At the apex of the frame two holes are drilled corresponding to those in the butt, and through these holes the standard is riveted to the frame with  $\frac{3}{8}$ -inch escutcheon pins. The remaining scrolls are, of course, bound together with fine binding wire, and the frame is complete. Publication of the explanatory diagram drawn to accompany this design must, from our lack of space, be deferred until next month.

#### THE CHINA PAINTING DESIGNS.

*Passion Flower Decoration.*—Make the ground in the centre of the plaque a strong olive green (Olive or Brown Green with a little Moss V), not as dark, however, as indicated in the drawing. Tint the border with a greenish yellow, made with the Olive and Mixing or Silver Yellow. The broad band between the two tints is gold, with hair lines of black each side. The edge of the plaque is also gold.

Use plenty of Light Sky Blue with Moss Green V in laying in the leaves, in order to get the gray lights and also secure a soft, rich glaze. They will be modelled up with Olive Green and Moss V; preserve much of the gray lights. Those showing the face are the warmer, having a wash of Moss Green J in parts. The tips of some may have a tint of Violet-of-Iron. All the veins are light gray with sharp shadows, and the sheath covering the leaf stalk a pinkish gray; the stems gray green, with clean, sharp shadows, strong enough to relieve them on the ground.

The coloring of the flower is somewhat complicated. The petals and the inside of the calyx are shaded with a greenish gray; the five petals alternating show a tint of lavender. All have a hint of olive as they blend into the circle of light, which is yellow, much like the border, and from that the color runs in an olive gray (Olive Green and Pearl Gray) to the row of dots; inside it repeats the yellow, blending off to the centre. This coloring is given regardless of the long, fringe-like filaments of the crown. Now, beginning in the centre, make the three-lobed division a light, cool green gray. Shade the five stamens olive at the base, running into brighter green at the tips, with the anthers dull yellow. Shade the three styles, a strong violet at the base, into violet gray, with a little yellow about the stigma. Between these, shade as in the drawing, with fine lines running out into the yellow, using deep purple with a little Violet-of-Gold. Make in the same way the irregular row of dots. Next, having the color underneath well dried, lay in the fringe with light, clean touches, not to disturb the ground. First a row with the purple and violet mixed; when they cross the yellow they are gray, and from that to the end a clear, delicate lavender (Violet-of-Gold and Light Sky Blue). About half might be cut out with the scraper, making the color more pure when it comes on the white china, and relining on the others, which will take a tone of gray from the groundwork. Then give each a stronger touch of violet where they leave the yellow, but cool and in marked contrast to the purple at the base. The leaves and ground tints make a pretty harmony of olive, neutral greens, and olive yellow. The same yellow runs through the flowers, relieving and harmonizing the violets and purples and giving a very beautiful color scheme.

*Cup and Saucer.*—For a blue and white treatment, the flowers may be painted with Delft Blue, the highest lights reserved or taken out with the scraper. The scrolls are put in with the blue, and touched up with white enamel, with sharp accents of color. The scrolls could also be put in with a light blue enamel, harmonizing in color with the Delft. Or the whole surface might be given a tint of any blue preferred, the flowers being worked out with the same, and with strong white lights taken out. The scrolls should be in white enamel, with cast shadows in blue strong enough to relieve them.

A very rich treatment would be blue and gold, the



scrolls in raised gold. The flowers are to be shaded blue, and after firing outlined and veined with gold. Considerable raising might be used among the flowers, but unfluxed gold would be necessary on the color. The same idea could be carried out in a monochrome of any other color.

*Bonbonnière and Cover.*—Tint with Turquoise Blue, Night Green, or Light Blue Green—all delicate blues—the latter being one of the new Lacroix colors. Outline the ornament with the most delicate hair line of blue, and touch up with white enamel. It would be well to tint the panels with Light Ivory Yellow, making a cream white—which is softer than blue white—in contrast to the dead white of the china.

*Easter Eggs.*—The rabbits may be white; the inside of the ear will be a soft pinkish brown, the eyes are warm brown, and the nose pink. Model with neutral grays, made with Warm and Pearl Grays and Black, or Pearl Gray and Brown 17. Finishing Brown is another good color with Pearl Gray. The white rabbit may be marked or spotted with black, gray, or brown. Others may be Light Yellow Brown, shaded with Gray and Brown 17, and have dark eyes; or they may be laid in with Brown 17 and Pearl Gray, and worked up with Browns 108 and 17. Some may be painted with Black and Brown 17. Always use Pearl Gray with the local color in laying in the whole decoration, and work up with soft, flat touches. Keep the backgrounds in soft grays, olives, and greens.

*Catkins.*—These are a silvery gray. The lights would be nearly white; the stems a warm brownish grey. It would make a pretty decoration to take Copenhagen Gray for the keynote of the whole, including the background, and tinting it variously for the different parts with Warm Gray, Yellow, Brown, and Olive.

#### THE EMBROIDERY DESIGNS.

*Catkins.*—The most effective way to work the pussy willows will be found in following out the suggestion of the drawing to bring them out through their shadows and to leave the ground material to supply the high lights.

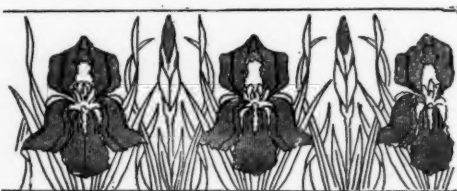
It will require very fine and careful embroidery to do them justice. The ground should be firmly stretched and the stitches taken in one thread of filo. The study would be very dainty worked on white linen. Three shades of gray running into light brown should be used. This will make them a little warmer than in nature. If the cold grays alone are used, the blossoms will be too clear cut against the white. It is not necessary that the colors should be extremely light. It will be seen that the two or three simple tones used in the drawing are quite decided. The delicacy of the little heads is shown as much by what is left to the imagination through the lights as in the well-shaped shadows.

It would be advisable to indicate the forms as lightly as possible in transferring, and then, with the drawing before you, to work out the shapes of the shadows as accurately as possible in fine etching stitches, slightly twisted.

The sprays would look very pretty on white satin or silk; there will be a real brightness in the high lights the satin will give. If you wish to put the design on a background decided in color, it will be necessary to work it solidly. To do this, continue the stitches of the lights in the same direction as the lines of the shadows indicate. Use a gray or faint green, just off white, with a few stitches in white where the high light comes. Work the stems with three browns in the twisted outline stitch and show their high lights in a yellowish shade. Be careful to keep their character.

*The Passion-flower* design for an Alms Dish may be embroidered with superb effect if one has the necessary skill for such complicated work. It may be treated either as naturally as possible or altogether conventionally. The former will be the more beautiful, but the more difficult. If you cannot procure one of the actual blossoms for a model, at least have a colored sketch to work from.

Embroider first the little overlaps on the tops of the sepals in pink, then the sepals in double filo of a light greenish shade, working in a little light pink. Make them solid in a stitch something between feather stitch and satin stitch. Work carefully around the fringe of filaments down to the first halo. Let the stitches

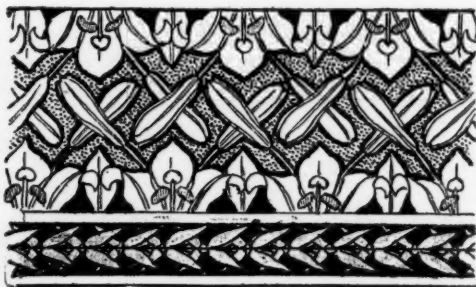


stop in the upper edge of this band of light, not in a clear-cut line, but not too unevenly. Next commence work on the dark bases of the filaments. Work these out in royal purple quite prominently, but fine, in one thread of filo. Then work them in continuation over the light band in purplish pink and complete them in blue toward the tips. Next finish the sepals down behind them as background in the whitish green and pink in tiny filling stitches to the base of the fringe. If the fringe in its different rows is finely worked with a slightly twisted silk it should stand out beautifully. Now work the central disk in fine filling stitches with white silk—one thread. This filling work is really satin stitch taken very short—about one eighth to one quarter inch long. Place these stitches in the direction of the circumference until the surface is completely covered around the stamens and pistil. Then embroider the stamens in yellow, the pistil in green, with slightly overlapping stitches. Keep the effect of the reversed side of the anthers. Deepen the centres where the three-cleft pistil is heavily shaded with dark purple. Work the rays from the centre of the dish as indicated, in blue with single stitches, using one thread and the circle of dots in golden brown, with seed stitch. These are the only stitches which should be laid on the first embroidery. It is seldom allowable to work over embroidery. It is a careless way and is never satisfactory except in such a case as these rays or for fine leaf veining. There is much temptation to it in this design. Work the leaves solid in feather stitch with a live green—three shades. Vein with greenish white. Work the tendrils in this light color in a slightly twisted fine outline. The entire background may be worked out in satin stitch, the dark centre a rich dregs-of-wine shade and the light rim in a soft, neutral tint. In this way the effect of light and dark in the flowers is very prettily reversed. In case of applying the design after working it to a background of velvet or silk, it will be necessary to complete the tendrils and fringe in stitch work, where they fall outside the flowers, directly on the ground. The textile may of course be pasted on the stretched linen and the work done directly upon it. It will require great care to transfer this close embroidery.

The study may be worked conventionally with good effect in such a combination as terra cotta and blue, with delicate greens and yellow. Border this style of work with fine Japanese gold and couch the tendrils over with a double thread of gold.

The effect of this background may be had by cutting out the round mat from a rich fabric, allowing one inch and laying over it the circle cut from another material. Sew these completely around both edges, with fine stitches upon the framed linen, also around the design. When the embroidery is finished and pasted the edge can be turned in with the lining after cutting away the linen backing.

*The Stole* should be cut out in white satin or brocade and its two ends, as far as the design covers them, firmly pasted to the mounted linen backing. It is not advisable to reach into a frame to embroider any part of a design further than twelve inches; beyond this one cannot control the hand or see well. It is not in all cases a good plan to work upside down either, but it is possible to manage this design by reversing the frame. Commence at the top blossom, embroider its petals solid in opus plumarium (feather-stitch) with three



shades of old pink. Work the raised edges of the disk in old blue. The front of this ellipse, which indicates the fringe of the passion flowers, in a light shade, the back of it much darker. The centre within it may be white or very light green laid in fine satin-stitch, following the circle. Embroider this close up to the stamens, but do not cover them over. Work in the stamens and three-cleft pistil last in yellow. Work the full flowers in the same way. The white centres of these may be crossed with single stitches of blue, making a ray-like effect connecting the outer band. The intervening space between the ray band and the white centre may be disregarded and the band brought over it, or it may be covered in long stitches, following the outline, in golden brown. These stitches should not be laid rigidly. They may lie loose or even overlap the edge, then be bound firmly back into place with small overstitches in yellow. This has a beautiful effect if well done. Work the leaves solid—vein them light. Lay the stems in gold, two double rows in brick-stitch; the tendril in one double row. Let the calyx of the bud be in gold also.

Work the cross in gold. To embroider this in brick-stitch, place two threads across the centre from side to side, which shall bisect the right angles formed at the centre by the two cross lines which divide the arms of the cross. These lines will form a guide for cutting off the gold thread and forming the centre. Disregard the tiny circle. Let the first gold threads be laid down the central lines, and cut off the succeeding rows where they strike the outline on their upper edge and on the guiding threads in the centre of their lower ends.

If preferred, the cross may be worked in gold-colored silk. Raise it first and place the two stitches across the centre as for the gold work. Use these as guides to the covering stitches in silk. Begin the covering, however, at the top of each arm. When the covering is complete, cross-bar it in dark red or brown at the opposite angle, recross these lines, and couch them down at the intersections. The rays should be worked in gold with either the gold or silk cross, and the cross itself when embroidered in silk should be outlined in gold.

Work the ground back of the inscription in a fine filling-stitch; then outline the letters in gold. By outlining them the difficulty of turning angles and corners will be greatly simplified, and they are so narrow that mere outlining will make them nearly solid. To work the upper pointed band, brick on the first double row of gold following the outline. Break the gold at sharp angles at the turns and points, and fasten the strands down single at these angles. After this first row, lay the gold straight at the base of the points. Place the dot in the little triangular space left instead of where it is in the drawing. It may be a French or a little cross-stitch in a light color. Use four strands of filo in some pretty cross-stitch over the next bar. It may be covered first with a layer of silk stitches taken from side to side, or the crossing stitches may be laid on the ground itself. Twist the filo well together as you work. Use shades that are in the other embroidery. Lay the wide space in gold; the row of crosses can be worked in when this surface is complete by using a very fine needle and being careful to bring it up between the strands, and not through them; or leave the space uncovered except for the crosses, which can be put in with a few silk stitches. Work the next bar like the one above this space. Paste the work firmly, and make up the stole in the conventional way. Finish it with a deep white silk fringe.

The draughtsman who copied the Latin inscriptions has, we note too late for correction, written "Solve" for "Salve."

#### EASTER EGG DECORATIONS.

THE dye should be of a dark hue; strong blue gives the best result. Reduce nitric acid with an equal quantity of water, and with the diluted acid, using a quill pen or a pointed toothpick, draw in the outline of the subject, and clear away all the flat surface inside of this outline. By dipping the egg in water, the effect of the acid will be counteracted. This should be done quickly. Should you not obtain a clean surface the first time, you may repeat the operation; but be careful to dry the egg before using the acid again, otherwise the acid would spread. On the clean surface draw in the subject with water-colors. If you wish to make the decoration durable, give it a thin coat of quickly drying varnish.



## AN OLD-TIME PRINTING HOUSE.

**O**F the many curious and remarkable things that may be said of the art of printing from movable types, perhaps the most striking is the observation that since the days of its rediscovery in the fifteenth century no books have been better printed than the very first that were made. For clearness of impression, brilliancy, evenness and permanence of color, the earliest printed books remain unrivalled by the productions of to-day; and the best efforts of the modern revivalists of the style of the first printers, such as Mr. William Morris, of the Kelm-scott Press, or our own De Vinne Press, not to mention many others, scarcely appear to equal and certainly do not surpass the treasures that have been preserved to us from the fifteenth and sixteenth centuries.

This will probably be the first and the most enduring impression carried away by the visitor after examining the productions of the Plantin-Moretus Press that are contained in the Plantin Museum in Antwerp, one of the most instructive and valuable of the many monuments which the pious care and the public spirit of the people have preserved for us in the Old World cities of Europe.

About half a century after the invention of printing, one Plantin started the business of printer in Antwerp, and be it remembered that these early printers combined the business of publisher and bookseller, for this was before the days of the middlemen, who eat up all the profit of the original producer. The printer of that period may therefore be said to combine all the talents that are supposed to go to make up the equipment of each one of the two more modern developments. And Plantin proved that he possessed them, for when he died, near the end of the sixteenth century, he left a large fortune and a flourishing establishment to his heirs, which was continued with varying success through a long line of direct descendants, until the last of the family, finding the business had been declining for years, and had at length become eclipsed by nineteenth century methods, sold the whole establishment just as it stood to the city of Antwerp for the sum of 1,200,000 francs. The successive heads of the family had religiously preserved all the presses, including those made after the pattern of the earliest used by Gutenberg, the founts of type, the tools and implements of all kinds, the corrected proofs and file copies of the books printed, the account books of the firm, etc., and it is these that form the chief portion of this remarkable and unique collection.

Many most important works issued from the Plantin presses during the three hundred years of its active existence, the editions of the Bible being specially noteworthy; and as the masters of the art of wood-engraving in the sixteenth century had their home in the Netherlands, many of the works furnish beautiful examples of the art of book illustration by this means. Our group of views gives a very good idea of the main features of the building, which has not been disturbed since the last additions were made, in 1761-63, but its contents are of far more interest to the book-lover and the artist. In the centre is shown the quadrangle, of which the main building consists; above is a dwelling-room of one of the heads of the house and a view of one of the reading closets, where the proofs were read and corrected; below is the shop where the books were sold, and

another picture shows two of the original presses, not very different, it may be remarked, from some which may yet be found in many a country jobbing printer's in England and in America to this day. In these rooms, as in all the others, everything is left as though the work were ready to be resumed at once, and thus the methods by which these old printers worked may be followed step by step. In the type foundry the work may be seen in every stage; elsewhere forms, galleys, and presses are all ready for use, and the proofs lie about in the reading closets as though the press correctors had just tidied up their desks and gone home. That part of the house where the owners lived contains many pictures by famous masters—among them Peter Paul Rubens—and bears many evidences of their opulence and good taste in the

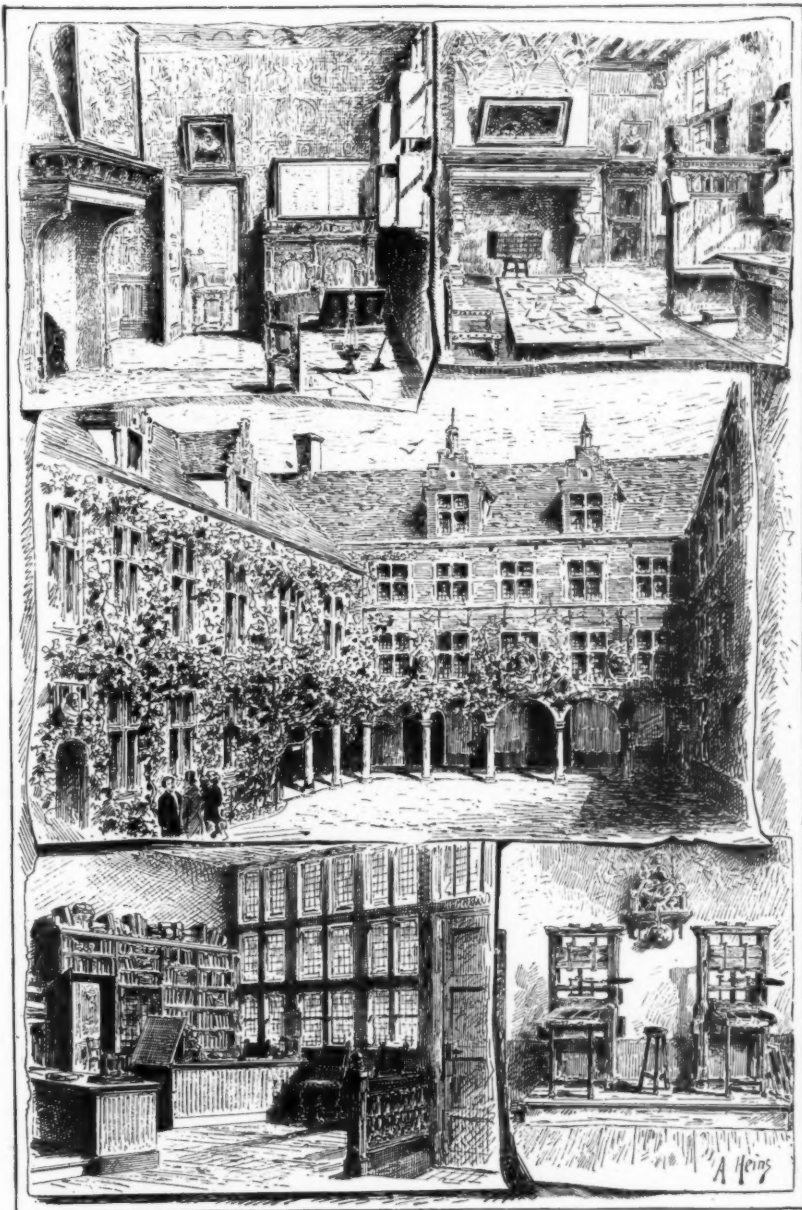
finished book. But, as we have said, all the resources of modern machinery have only served to cheapen the article, and not to render it more beautiful or more enduring, and in the volcano-like activity of the Oxford University Press and the extinct crater of the Plantin Museum may be found by him who can discern aright the causes which account for the fact we have taken as the text with which to open this article. C. W.

## THE ILLUSTRATION OF BOOKS.

THE comely volume by Joseph Pennell bearing this title is made up from lectures delivered at the Slade School of Art in University College, London, and is described by its author as "a series of tips or hints" to the student of illustrating, as to how he should make his drawings so that they may have the best effect on the printed page. But though this is nominally all that the author aims at, he does not confine himself strictly to purely practical matters, but in the three first lectures goes over the well-trodden ground of the history of illustration, and fights over again his old battles with the art editor and the author, the printer and the publisher, indulging in much unnecessary heat and bad grammar. Even in these lectures, however, there are some bits of good advice, which cannot be too often repeated. "If you think illustration but a stepping-stone to something better, leave it alone and tackle the something better," he says, and we heartily agree with him, for illustration is not likely much longer to furnish a field for the unskilful to practise in. He is of the opinion that in the near future, color work will play a very important part in the illustration of books and even of newspapers; but he insists that, especially for work to be printed with type on a steam press, the colors will have to be applied separately and in flat tints. His remarks on the desirableness of co-operation between artist and author are, some of them, much to the point. The best and most delightful work is done when artist and author can meet and talk over the subjects to be illustrated, the author explaining, defining, suggesting; the artist, pencil in hand, sketching meanwhile the various groups and scenes that arise in his mind. It was in that way, we may say, that some of the most successful illustrated books have been produced, such as Miss Lyster's "Those Unlucky Twins," illustrated by Mr. Harry Furniss, and Mr. Lewis Carroll's masterpiece, "Alice in Wonderland," illustrated by Tenniel. The really practical part of the book contains little with which the reader of *The Art Amateur* is not familiar. It gives good advice about methods of drawing for reproduction by photographic processes, tells how the ordinary "process block" is produced, and includes lectures upon wood-engraving, lithography, etching, the printing of etchings, and the making ready of blocks for the press. Very few illustrators who take their work seriously care to dabble in all those methods, but the beginner in any one line of work may find the book of use to him. (The Century Co., \$1.)

## A HINT TO EX-LIBRIS COLLECTORS.

As to the arrangement of book-plates by collectors, Mr. W. J. Hardy, in his "Book Plates" (Charles Scribner's Sons), says: "Some enthusiasts advocate a chro-



THE PLANTIN MUSEUM, ANTWERP.

1. APARTMENT OF ONE OF THE HEADS OF THE HOUSE OF PLANTIN. 2. PROOF-READING ROOM.  
3. THE QUADRANGLE. 4. THE SHOP. 5. EARLIEST PRINTING-PRESSES USED BY PLANTIN.

shape of carved oak ceilings and parquetry floors, rare tapestry and rich damask hangings on the walls, and splendidly carved marble mantelpieces, some of them the work of the famous sculptors of Italy.

It is interesting to contrast this great Bible-producing house of three centuries ago with its modern equivalent, the famous Oxford University Press in England, where amid architectural surroundings even more beautiful and in an atmosphere even more academic the ceaseless whirr of machinery indicates the activity with which tons of Bibles and prayer-books are almost daily poured forth. And it is not a little curious that this establishment is, like the Plantin Printing House, built on the plan of a quadrangle, at one entrance to which the virgin paper is constantly being delivered to make the tour of the building, and comes out at the opposite door the bound and



nological arrangement, others a genealogical, others a topographical; and the advocates of each theory paste down their specimens in scrap-books or other volumes in adherence to their own views. Now there is a great deal to be said in favor of each of these classifications; so much, indeed, that no system is perfect which does not admit of a collection being arranged according to one plan to-day and another to-morrow, i. e., no arrangement is satisfactory which is necessarily permanent. Let each specimen be lightly yet firmly fixed on a separate sheet of cardboard or stout paper of sufficient size to take the largest book-plates commonly met with. These cards or sheets may be kept, a hundred or a hundred and fifty together, in portfolios or boxes, which should be distinctly numbered. Each card or sheet should also be paged and bear the number of the portfolio to which it belongs. The collector can by this means ascertain when he pleases if all his portfolios contain their proper number of cards or sheets, and he can arrange his specimens according to the particular point of interest in his collection which from time to time he may desire to illustrate. In addition to this, the system of single cards has obvious advantages for the purpose of minute study and comparison."

## NEW PUBLICATIONS.

**THE FLORENTINE PAINTERS OF THE RENAISSANCE**, by Bernhard Berenson, is an excellent little volume, similar in size and in aim to the same author's "Venetian Painters of the Renaissance," which was reviewed in these columns on its first appearance. As the art of the great Venetians is distinguished mainly by its color, that of the Florentines is by form, and form conceived not, as in modern painting, as aspect, but as something solid, something to be handled. Accordingly, in his present work Mr. Berenson lays great stress upon the ability of the greater Florentine painters, from Giotto to Michael Angelo, to communicate a more vivid sense of body, of projecting and resisting mass than could be derived by the sight alone from nature itself. It is to be regretted that he couches his explanation in terms which have their value in the writings of psychologists like Binet and Ribot, who take pains, in the first place, to say just what they mean by them, but which our author cannot afford the space to explain. For want of this explanation very few of his readers, we fear, will fully understand what he has to say about the "tactile imagination" and the power of painting to so affect it as to heighten the sense of reality—which is the dominant theme in his book. And perhaps fewer yet will agree that this intensifying of the feeling of mass, or even of movement, is the principal element in the pleasure to be derived from painting. But it is much when a man of Mr. Berenson's knowledge and power of compression is able to approach his subject from a new point. He then gives us not only an intrinsically valuable work, but one that stimulates by its novelty and by the opposition to which it excites us. There in this little volume is nothing that is hackneyed; none of the often repeated anecdotes, or the more tiresome discussions as to their authenticity; no rhetorical flights or merely personal impressions, but careful presentation of the points which are necessary to enable the reader to place each artist historically, and, as a painter, among others of his kind. Information as to the present location of the works held by the author to be genuine examples of the artists under whose names they are grouped is given in an alphabetical list at the end of the volume, with another list which gives the same works under the names of the places where they are to be seen. We find that of the many masterpieces of old Florentine painters which we in America are asked to admire, Mr. Berenson recognizes but two as genuine, Mrs. J. L. Gardner's Botticelli, "The Death of Lucretia," in Boston, and the Pollajuolo "St. Christopher," in The New York Metropolitan Museum. We are glad to see that the volume is to be followed by others on "The Central Italian Painters of the Renaissance" and "The North Italian Painters of the Renaissance." (G. P. Putnam's Sons, \$1.00.)

**A HANDBOOK OF GREEK SCULPTURE**, by Ernest Arthur Gardner, M.A., outlines in a readable and attractive way the present state of knowledge as to the history of Greek sculpture. Recent excavations have brought to light many important examples of the early schools preceding and leading up to the great works of the Periclean and succeeding periods; and though these results have been noticed from time to time in The Art Amateur, it is convenient to have them in book form, and arranged in proper sequence. In performing this work of classification and arrangement, Mr. Gardner, who was formerly Director of the British School of Archaeology at Athens, displays his well-known learning and sound judgment. The first volume of his work, which is before us, contains a valuable introduction, giving a synopsis of the literary and monumental sources of our knowledge, and an account of the materials and processes of Greek sculpture, in which the same view is taken of the application of color which has already been put forward in these pages. In the following chapter he gives a short but sufficient account of Egyptian, Assyrian, Phœnician, and other outside influences on the art of the Mycenaean period, with a fuller description of that art than is usually to be found in handbooks. In Chapter II. there is a good account of the rise of the later Greek art after the early civilization had been overwhelmed by the Dorian invasion; and Chapter III. sums up the results of the Persian wars, and brings us down to the time of Pheidias. In a second volume, the history of the great period of Greek sculpture, the fifth century before Christ, will be finished, and the very gradual decline of the art through the Hellenistic and Græco-Roman periods will be described. There are numerous half-tone illustrations. (Macmillan & Co., \$1.25.)

MOST cordially we join hundreds of our contemporaries who are congratulating Mr. Morris Phillips, the veteran editor of The Home Journal, on the completion of its fiftieth anniversary. In a delightfully personal and discursive manner he reviews his career, pausing here and there to pay a just tribute to the memory of such distinguished Americans as Nathaniel P. Willis, G. P. Morris, George Perry, and James Parton, who were associated with it either as editors or contributors since it first saw the light in New York, in the year that "the worshipful Board of Aldermen decreed that swine should no longer range at will through the gutters of Broadway;" when above Union

Square, Broadway was known as the Bloomingdale Road, being "for the most part a pleasant country drive, past scattered villas and gardens and farms." We are reminded, too, that Aldrich's delightful "Baby Bell," as well as Morris's "Woodman, Spare that Tree," first appeared in the columns of our contemporary. But, after all, what must be most gratifying to Mr. Phillips and his associates is the undeviating record of The Home Journal as a clean family paper.

**A LADY OF QUALITY**—"Being a most curious, hitherto unknown history as related by Mr. Isaac Bickerstaff, but not presented to the World of Fashion through the pages of The Tatler, and now for the first time written down." Such is the quaint title of Mrs. Frances Hodgson Burnett's latest story, and we remember to have read nothing, for many a long day, so right-minded, so high and pure thinking, so noble in conception, and so perfect in development. Mrs. Burnett's already high reputation cannot fail to be enhanced by this thrilling narrative, so tragic, so sweet, and, withal, so true to human nature. (New York: Charles Scribner's Sons, \$1.50.)

**OUR POETS!** by Arthur Lynch, is as bold and daring a piece of literary criticism as the world has lately seen. Here and there, perhaps, it is needlessly truculent; the book displays, however, remarkable insight and on the whole accurate judgment. But Mr. Lynch is himself among the Poets! and in A KORAN OF LOVE there are to be found, among many of the faults which he so mercilessly criticises, some very beautiful and lofty thoughts, clad in musical and flowing language. The influence of Keats is strong upon him, and Mr. Lynch we hope will live to exercise his ripper judgment in giving to the world a revised edition. (London: Remington & Co.)

**RELIGIO ATHLETÆ**, by Arthur Lynch. Truly as well as a stern and relentless truth-seeker and critic, Mr. Lynch has an artist soul. This book, embodying the religion of an athlete, who is smitten with the idea of physical beauty, the sweetness of health, the glory of all fine accomplishments, and the thousand delights that arise therefrom, if a little fanciful in places, is full of strong, manly, and beautiful thoughts. (London: Remington & Co.)

**VARIED OCCUPATIONS IN STRING WORK** will be found useful to all engaged in the teaching of infants. "Varied occupations" is the name given in England to kindergarten and kindred work in infant schools, and this volume is based on the curriculum prescribed in the English education department; but it is none the less useful for teachers in this country. It deals with knotting, netting, looping, plaiting, and macramé; is full of practical instruction and suggestion, and is fully illustrated. (London and New York: Macmillan & Co., \$1.25.)

**THE EXPLOITS OF BRIGADIER GERARD** are by this time as well known throughout the English-speaking world as those of Don Quixote or Baron Munchausen, and we welcome the volume which presents in collected form these masterpieces in the shape of reconstructed living pictures of the incidents of the European wars of the early years of our century. Mr. Conan Doyle has done nothing better. (New York: D. Appleton & Co., \$1.50.)

**COMEDIES OF COURTSHIP** is the well-chosen title of a collection of stories in his best vein by Anthony Hope. (New York: Charles Scribner's Sons, \$1.50.)

**AN OATEN PIPE**, by James B. Kenyon, is a volume of verse issued in a series called "The Fleur-de-Lis Poets." It is a book of echoes of the voices of singers who have passed away—compare Mr. Kenyon's "The Bridal Morning" and Tennyson's "Move Eastward, Happy Earth, and Leave," in proof of this. Among the many charming little poem pictures found between the covers, not the least effective is "The Milkmaid," on page 110. (New York: J. Selwyn Tait Sons, \$1.00.)

**OBSERVATIONS OF A BACHELOR** is the title of an outspoken little pamphlet-book by Louis Lombard, which may be read with advantage by all straight-thinking men and women, even if they do not agree with the half-suggested conclusions. (Utica, N. Y.: L. C. Childs & Sons, 50 cts.)

**WHEN GREEK MEETS GREEK** is a well-constructed and thrilling tale of love and war by Joseph Hatton in his best vein. The scene is laid in the time of the French Revolution of 1792, and the chief events of the story take place in Paris. As a living and vivid page from the romance of history, the book will take rank with the author's "By Order of the Czar." It is admirably illustrated by B. West Clinedinst. (Philadelphia: J. B. Lippincott Co., \$1.50.)

**CAMEOS** is the title given to a collection of stories by Marie Corelli. They are all strong and full of artistic feeling. All have, we believe, appeared before, but we are glad to have them in this convenient form. (Philadelphia: J. B. Lippincott Co., \$1.00.)

**THE AUTOBIOGRAPHY OF A PROFESSIONAL BEAUTY** is not altogether a pleasant story, but it is very brightly written, and we are constrained to believe that, in many respects, it is true to life. One hardly dared to expect its happy ending. Miss E. Phipps T'wain would greatly improve her style if she would avoid using French words where English ones would do as well. (Philadelphia: J. B. Lippincott Co., 75 cents.)

**A TALE OF A LONELY PARISH**, by Marion Crawford, is published in Messrs. Macmillan's Novelists' Library in one volume, paper.

**MISS STUART'S LEGACY**, by Mrs. F. A. Steel, also appears in this wonderfully cheap series. (New York: Macmillan & Co., 50 cents, paper.)

"THE LIGHT THAT LIES IN woman's eyes has been my heart's undoing," sang Tom Moore, and Cockburn Harvey, in the series of clever little silhouettes which compose this volume, tells in detail and in admirably epigrammatic style how, in one case, this was practically brought about. (Philadelphia: J. B. Lippincott Co., 75 cents.)

**THE SUPPLY AT SAINT AGATHA'S**, by Elizabeth Stuart Phelps, is a short story of the supernatural with a very practical moral. We predict a large sale for it in a cheaper edi-

tion. The illustrations by E. Boyd Smith and Marcia Oakes Woodbury are good. (Boston: Houghton, Mifflin & Co., \$1.00.)

**IRRALIES BUSHRANGERS** is a thrilling story of Australian adventure, with a striking and somewhat unexpected termination. (New York: Charles Scribner's Sons, 75 cts.)

**THE BOOK OF ONE HUNDRED GAMES** is certain to secure a large sale. Every one knows how hard it often is to remember when a game is proposed at a party exactly how to play it, and every one will, accordingly, feel grateful to Miss Mary White and to the Game Club which sends forth this little volume, embodying the result of their two years' experience. (New York: Charles Scribner's Sons, \$1.00.)

**CROWNS OF PROMISE**, illustrated by Blanche McManus, is a series of texts from Scripture referring to the rewards of virtue and right living, in which the metaphorical crowns of Righteousness, and Mercies, and Mastery, and Prudence and the like are pictured in pen-and-ink, and the virtues which should earn them, in wash drawings reproduced in "half-tone." The cover is green and gold. (A. S. Barnes & Co.)

**ANNE OF ARGYLE**, by George Eyre Todd, is a cleverly written tale of the struggle between Covenanters and Cavaliers in Scotland, in which love joins what politics had put asunder. Montrose and the famous Marquis of Argyle, who after the Restoration was executed for his part in the troubles, are principal characters in the story. (Frederick A. Stokes Co., \$1.00.)

**THE BOY OFFICERS OF 1812** is a continuation of Everett T. Tomlinson's Historical Series for Boys. Mr. Tomlinson is evidently aspiring to be the Henry of the United States, and in his historical truthfulness, vivid description and rapidly moving story he does not come far behind his English prototype. (Lee & Shepard, Boston, \$1.50.)

**AT WAR WITH PONTIAC; OR, THE TOTEM OF THE BEAR**. A Tale of the Redcoat and Redskin. Kirk Munro, author of "The White Conqueror," gives us here a bright and healthy book for healthy and active boys. The illustrations, by J. Fenimore, are good. (Charles Scribner's Sons, \$1.25.)

**CHUMLEY'S POST** is another story of Indian adventure, this time on the Pawnee trail. W. O. Stoddard has written a good, exciting story, sure to be enjoyed by the fortunate boy who finds it among the volumes on his bookshelf. (J. B. Lippincott Co., \$1.50.)

**WAYNE AND HIS FRIENDS**, by Selwyn Tait, contains nine tales of wonderful adventures with panthers and other wild animals, magic jewels and robber tramps, ostrich cavalry and polite tigers. All are told in a spirited, semi-humorous style which will have a charm for both young and old. There are several striking illustrations by Mr. Frank W. Read. (J. Selwyn Tait & Sons.)

**THE CARVED LIONS**, by Mrs. Molesworth, illustrated by L. Leslie Broome. Buyers of presents for little girls and for many little boys, too, for the matter of that, cannot be wrong in choosing a book by Mrs. Molesworth. "The Carved Lions" do not play a very prominent part in her newest story-book, which will be found as acceptable to the young folks as any of its predecessors. (Macmillan & Co., \$1.00.)

**MYTHS AND MOTHER PLAYS**, by Sarah E. Wiltse, is a charming collection. The Old World stories are told with a grace and delicacy which makes them acceptable alike to reader and listener, for, while interesting to their elders, the style is well within the comprehension of the young folk, for whom they are intended. The illustrations by Hiram Putnam Barnes are thin and wooden, especially in the child pictures. (Springfield: Milton Bradley Co., \$1.00.)

**SHAKESPEARE'S MERRY WIVES OF WINDSOR**, illustrated by J. Finnemore and F. L. Emanuel, edited by Eric Vredenburg, as a piece of book manufacture is not entirely harmonious in design, but it may have been popular as a holiday gift-book. (Raphael Tuck Sons Co., \$2.50.)

**THE CHILDREN'S SHAKESPEARE**, by E. Nesbit, illustrated by Frances Brundage, M. Bowley, J. Willis Grey, etc., is a painful mistake in the matter of the pictures. The whole of the characters, with the single exception of King Lear, are represented by the faces and figures of little children. The stories are brightly told and with truthfulness to the original text. Why could not the illustrations have been faithful also? (Raphael Tuck Sons Co., \$2.00.)

**CALENDARS** for the present year are as gorgeous and full of quaint conceits as ever. FLOWER FACES, from Raphael Tuck (\$1.00), is sure to be popular. The same house sends THE GLORY OF THE YEAR (\$2.00) and GOLDEN WORDS FROM RUSKIN (\$1.50), calendars which are rich in coloring and effective in design.

**A PITILESS PASSION**, by Ella MacMahon, is one of the most powerful stories of the season. What the passion is that gives its title to the story it would be unfair to name, but we may say that it is not that which the word usually denotes. The character of Magdalen, the artist, is vivid and truthful, and the art talk in the book is good. (Macmillan & Co., \$1.25.)

WE have also received FOSTER ON "HEARTS," a description of this increasingly popular game, with suggestions for good play and a code of laws, by R. F. Foster (F. A. Stokes Co.); SINNERS TWAIN, a novel in the XXth Century Series, by John Mackee (Stokes); BOHEMIA INVADED (same publishers), a bright, lively collection of stories by James L. Ford; THE RED SPELL, a lurid tale of the French Commune in 1891, from the powerful and dramatic pen of Francis Gribble (same publishers); AUNT BILLY AND OTHER SKETCHES, by Alger Yates Keith (Lee & Shepard, \$1.25); A SAVAGE OF CIVILIZATION (J. S. Tait Sons); THE BLUE BOOK FOR AMATEUR PHOTOGRAPHERS (American edition, 1895), a universal handbook and directory, edited by W. Sprague (\$1.00, cloth); IN THE SMOKE OF WAR, a story of civil strife, by Walter Raymond. (Macmillan & Co., \$1.25.)



## CORRESPONDENCE.

The Editor, while willing to consider anything offered for publication, cannot return rejected manuscripts or designs unless accompanied by a remittance to cover the cost of doing so; and he accepts no responsibility of any kind in connection with any manuscripts or designs which may be sent to him unsolicited, whether accompanied with a remittance for their return or not.

## ADVICE ABOUT INTERIOR DECORATION.

M. B. M. writes: "Kindly suggest furnishing and decoration for a dining-room—something handsome, but not extravagant. The room has north and east windows, east window overlooking Lake Michigan. As there is no sunlight in the room, we want to use colors that will give the brightest and most cheerful effect. The table, sideboard, and chairs are black walnut."

For the walls use an embossed paper of warm tints—for instance, a figure in creamy white on a pale terra-cotta ground, with just a touch of gold to enrich it; for the ceiling, a pale straw-colored ground, with border or light figure in pale reds and grays. To the windows have double sets of curtains, inner ones of lace and outer ones of silk damask of a deep terra-cotta or faded rose red, hung from brass curtain pole or from a gilded hood. Let the picture moulding be in gilt. Have a Wilton carpet with a plain centre in cool grays or drabs, and a wide border in rich, deep red. Under the table, and extending two or three feet beyond, all round, lay an Indian or Persian rug of rich Oriental colors. Add to your stock of furniture according to your space and requirements, not considering customs or temporary fashions, but use and comfort. A corner glazed cabinet for china would not be amiss; a small circular folding side-table placed against the wall would be useful; and you need a tall stand and lamp, say with a china bowl in blue and white and daffodil tinted shade; and a folding screen in blue and white, or olives and grays, covered in tapestry or Yorkshire denim. Some rich pieces of Oriental ware should embellish your sideboard, and in addition to your pictures in gilt frames have a circular convex mirror placed on the western wall, opposite the window looking over the lake. If you have need of portières, let them be in harmony with the damask curtains. Always have flowers on the sideboard or the table.

P. B. H.—If in your bedroom you have sage green for the walls, use a creamy tint for the ceiling; let the woodwork be in two greens, a trifle lighter in tone than the walls. The cornice should partake of the color of the woodwork and the tint of the ceiling, with a little warm color added to the mouldings. (2) Cot-

have the walls painted a good Pompeian red or in two reds, using a dado of the deeper red. Library, "tiles blue; woodwork antique oak"—let the walls be of a deep tan. Dining-room, "tiles terra cotta"—the walls should be in a lighter shade of



SUGGESTION FOR A HALLWAY SCREEN. (FOR "CYRIL.")  
(See "Notes from My Sketch-Book," by "The Strolling Critic.")



DRAWING THE BICYCLE.—FIGURE 1.

ton rugs of Japanese manufacture, in dark colorings and of good size, are sold at \$3 and \$4 apiece. With reasonable care they will wear long, and as they are thick and rich-looking, they always give an air of refinement to a room. This is a good time to buy woollen rugs of all kinds, as it is difficult for dealers to take care of them in the summer months, and they often sell them at very low prices in consequence. Camel-hair rugs of large size sell from \$12 to \$15, which in the winter-time would doubtless bring much more, and pretty little Anatolian rugs of soft colorings are only \$5 and \$6. These may be used not only upon the floor, but they may be spread on the seat of a small sofa which is worn or defaced, or of an unpleasing color. A rug of this kind, with plenty of pillows and a Bulgarian scarf on the back, often transforms such a sofa into a really artistic piece of furniture. (3) Tint the ceiling a rich "old ivory," and the cornice a darker shade of the same. Cover the wall with a warm red yellow shade of cartridge paper. You need no frieze. Paint the woodwork oak color. The curtains may be of velours of a rich olive color, the mantel drapery of olive and old gold.

W. E. L. writes: "Please suggest a scheme of color for ceiling and walls of a room having plenty of light—southern exposure; woodwork, pale green shade; rugs, brown, green, and tan, brown predominating; curtains, yellow prevailing; walls are white—new. Dado and border are desired." It would not be well to introduce a much greater variety of colors. Let the wall match the general tone of the woodwork. Keep the dado a shade or two darker than the wall, the frieze the same as the dado, but with a running scroll a shade lighter than the wall. The color of the scroll, or a little paler yet, may be used for the ceiling, with a simple border of a shade about as deep as the color of the woodwork.

HARRISON.—(1) Do not paint the shingles: use some of the beautiful shingle stains. (2) Olive greens or yellowish browns are good for exterior colors. (3) Distemper should never be used so low down on a wall that one may touch or rub against it. In laying on pattern over the distempered surface, have your color thick. (4) Use sage green for your hall, very deep in tone for the woodwork, very light for the walls, with frieze in two tones of the same color. Cartridge paper would be desirable, or if ordinary wall-paper is used, let it be an all-over, rather indistinct pattern. Make the ceiling ivory white.

HAMPTON.—It is presumed that your reference to "tiles" in your various rooms is to tiled mantels and hearths. For your Hall, with "northern exposure; woodwork, antique oak"—

terra cotta or Venetian red. Parlor, "woodwork enamel white, tiles yellow"—paint the walls cream white. The junction of the walls and ceilings being coved instead of corniced, carry the wall colors up to the picture moulding, which should be about eighteen inches or fifteen inches below ceiling. In the parlor this moulding should be in enamel white; in the other rooms of gilt. In the dining-room and library—or either one of them—let the ordinary picture moulding be supplanted by a shelf, say four or five inches wide, supported by carved or moulded brackets and fixed about two feet down from the ceiling. On this shelf place your Delft or other china ware—plaques, bowls, and vases—to give a contrast of color in the room. The ceiling tints of cream or buff should be brought down to the picture moulding, the cove relieved by stencilled ornament, and a few lines indicating the return to the square running round the ceiling. A little gold, but not too much, may be used to enrich and relieve the flat tints.

## HOW TO DRAW THE BICYCLE.

P. T. S., "Old Subscriber," T. J., and others who write to us on this subject, we hope will find the information they need by a careful study of the accompanying diagrams. Figure 2 shows the elementary lines. The principal difficulty in drawing a bicycle will be found in placing the wheels in correct perspective. In a side view they are, of course, to be made perfect circles, but seen in perspective they are elliptical, with the long diameter of the ellipse at varying angles with the perpendicular, according to the position and inclination of the cycle. The proportions of the wheels must first be measured on the horizontal line A-B, and their height and width established by comparison and measurement; also the height of the whole cycle in proportion to its width. The lines V-W and X-Y will, if extended, meet at a vanishing point on the horizontal line, on a level with the eye of the observer, and serve to show how the rear wheel is made smaller than the front wheel, though higher, by a well-known rule of perspective. The parallelograms J-K-L-M-N-O-P-Q, and R-S-T-U show how the wheels and sprocket are proportioned and placed, while C-D-E-F and G-H-I give the proportions of the handle-bars and saddle, their outlines being more easily placed in relation to these guide lines than to each other. The bars of the frame are easily placed, the top-bar inclining slightly, the upright bars parallel to each other, and the remaining bars at their various angles with the others. Where the outlines of the bars are irregular, as in anything turned, a centre line will greatly aid in correct drawing. This is shown in the dotted lines through the handles.

Fig. 1 shows the completed drawing, and Fig. 3 is a rendering of the wheel, expressing slow motion. In the latter case, in order to assist in conveying the impression of movement, recourse is had to certain accessories in the landscape, such as the sailboat and steamboat. A train of cars, with the accompanying



DRAWING THE BICYCLE.—FIGURE 3.

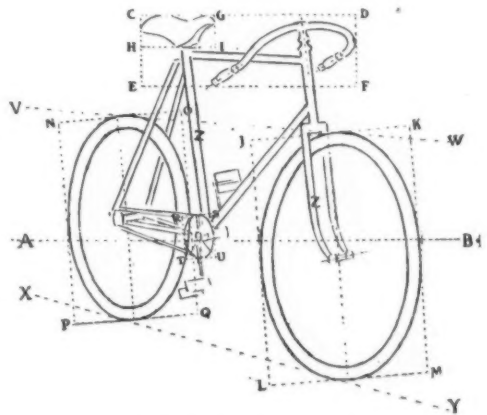
## LITHOGRAPHIC AND "PROCESS" DESIGNS.

W. H. M.—(1) The originals for the journal you speak of are made in almost every possible kind of medium and of almost every possible size. As a rule, however, they are not painted in oil colors; for the oil colors, blending more readily than water-colors or colored crayons, give such a variety of tones and tints that the reproduction of such originals would be too expensive for a weekly paper. Still, oil colors may sometimes be used. Tinted paper is not generally used, as the tint underneath the colors affects each tone so that it is hard for the lithographer to match it or to tell just what the artist intended. (2) Pastels, if but few colors are used, are an ideal medium for lithographic reproduction. (3) There is no need to reduce the design, but the artist often finds he can draw with more swing or strength if he makes his drawings large. As it is transferred to the stone by photographic reduction, it makes no difference what size the artist makes it. (4) As a general thing, the beginner does not set the price; but the publisher pays, if he uses the drawing, according to his usual rates. We cannot undertake to say just what price artists receive for their work on certain publications, but we can say that, as a general thing, it varies according to the artist's reputation. Mr. Gibson received two dollars apiece for his first drawings, and we presume now he often gets as much as two hundred dollars—probably half of which is given him entirely on account of his reputation.

H. F. N.—(1) Designs for reproduction by the half-tone process are usually made in a wash of India ink, Sepia or Charcoal Gray. The original should, if possible, be a trifle larger than it is to be engraved. (2) You may use a pen outline and wash for half-tone photo-engraving, but you should not use wash for "line work"—that is, for the zinc-etching process, which is very much less costly than the half-tone process. (3) A good rule is to make your drawings twice as wide and twice as high as they are to be engraved. The coarser the drawing, the larger you may make it. A very fine drawing should not be made for great reduction.

## CHINA PAINTING QUERIES.

B. T.—(1) Gold fires well at rose heat; too strong a firing will burn it off; if underfired it will not adhere properly. (2) It seems to us that you acted too hastily in the matter. The piece, when it came from the kiln, may not have "looked properly covered," and yet if you had applied the burnisher it might have come all right. A certain amount of burnishing is necessary to bring the gold to its proper tone.



DRAWING THE BICYCLE.—FIGURE 2.

B. J.—If the strong parts are put on thickly and the light ones thinly at once, there should be no necessity for a second painting. What blending is necessary should be done while the tints are wet. Avoid much smoothing and softening, which will give your work a tame, amateurish look.

E. F.—(1) Powder colors must be mixed with fat oil and turpentine, and fat oil must be used in working them. (2) Before transferring, prepare your piece of ware by pouring upon it three or four drops of oil or turpentine and distributing it all over the surface by means of a pad formed of soft rags soaked with a few drops of spirits of turpentine. This will leave a thin film when exposed to the open air for a few minutes, and will take a pencil drawing outline, which, of course, could not have been made on the shiny, glazed surface of the china.

## SUNDRY QUERIES ANSWERED.

T. S. P.—Undoubtedly. Color and effect in nature are usually very much scattered, but they are purposely concentrated in a picture.

B. H. J.—(1) Clear and colorless spirit varnish—not copal varnish—should be used over your oil-painted panel. (2) The wood must be sized if you want to paint on it in water-colors.

SUBSCRIBER.—No directions such as you ask for would help you. We can only say that in painting flowers, one must consider carefully the qualities of color, texture, composition, and light and shade.

T. F. J.—(1) A mahl-stick, used as a support for the right hand, is only needed when working on a large picture or decoration. It is held in the left hand, the end resting on the object to be painted. (2) The complement of violet is lemon yellow; of indigo, ochre; of orange, blue. (3) Broken tints are the simple primary colors containing gray.

SISTER K. M.—(1) A bishop has neither crest nor coronet, but ensigns his arms with a mitre. (2) Prelates of the Church of Rome ensign their shields with a hat, the tassels of which indicate their rank. A cardinal has four rows of red tassels, arranged 1, 2, 4, 8, or 15 on each side; an archbishop the same, but green. A bishop has three rows, an abbot two; the abbot's hat is black.

CANUCK.—Alma-Tadema's palette is as follows: White, Naples Yellow, Yellow Ochre, Raw Sienna, Brown



Ochre, Cadmium (seldom used), Orange Vermilion, Chinese Vermilion, Light Red or Brown Yellow Ochres, Madder Lake (seldom used), Burnt Sienna, Cobalt Green, Oxide of Chromium, Ivory Black.

## ART NEWS AND NOTES.

THERE was a representative display of the work of J. Carroll Beckwith at The Century Club on March 9th, 10th and 11th.

MR. AND MRS. JOHN J. REDMOND will take a sketching class to Paris, Belgium and Holland in June next. In such company the trip cannot fail to be productive of results as agreeable socially as they will be valuable from an artistic standpoint.

A CURIOUS collection of old oil paintings on panels, of the Dutch School, have been shown in New York at William Clausen & Co.'s gallery. Much more interesting was the excellent collection of crayon heads by A. M. Turner, F. Marshall, and W. R. Allen, also shown by this firm.

AT the Nineteenth Annual Exhibition of pictures at Gill's Art Galleries, Springfield, Mass., held during the month of February, an interesting collection of 137 well-chosen paintings by American artists was brought together. We are glad to learn that many of the pictures were sold at good prices.

THE exhibition of the Society of American Artists will open too late for notice in the present issue of the magazine. The Society makes an innovation in the matter of reception this year. In place of the ordinary reception, a public Varnishing Day will be held, on the model of that of the Paris Salon, invitations to which will be strictly limited, but to which the public will be admitted on payment of one dollar. Varnishing Day will be Friday, March 27th, and the galleries will be open day and evening.

THE plans for a two months' tour in Europe, projected by Miss A. H. Osgood, principal of the Osgood Art School, are put forth in a compact and comprehensive prospectus. The party will be under Miss Osgood's chaperonage, with the assistance of Mr. F. C. Clark. The tour will include Scotland, England, Belgium, Holland, the Rhine, Germany, Switzerland, France, Wales, Ireland, and the opportunity will be afforded for an "Annex Trip" to Italy. Under such auspices, the excursion cannot fail to be as instructive from an art point of view as it will be delightful to those who may be making or renewing their acquaintance with the old world. The tour is organized so as to cost as little as is consistent with comfortable travel.

AT the recent meeting of the New York State Art Teachers' Association, at Teachers' College, Mr. John La Farge gave an address, entitled "Should Art Education be a Fundamental Feature in the Education of the People?" He emphasized the ethical and spiritual value of art education. It is, he said, a training for meeting others and living with others, a pacifying and harmonizing of contending forces. History shows that great social disturbances have come from limiting art. Speaking of "the habit of art," Mr. La Farge said: "It helps the individual to adjust himself to circumstances, it fosters a love of good work, it is an encouragement, a looking forward to something better. The habit of art leads to the enjoyment of nature and its peace. Art, he said, is altruistic, a manner of a bond, a sharing of good with others. More than this, the habit of art is a process of spiritual training, which refines and elevates the mind and heart." That such an address should be given by one of the most distinguished of our artists, one whom other nations delight to honor, before a meeting of art teachers, workers who are struggling with the problems of the public school, is very significant. It shows that a great artist does not ignore the masses, but that he is willing to give his support, his sympathy, and his time to aid in the work of training the great public to know and to love what is good and beautiful in the world of art.

### TAPESTRY PAINTING.

IT is remarkable how the demand for "tapestry paintings" has grown in the United States since the revival of the art little more than a decade ago. We say revival; for, contrary to the general impression, the art is an old one—almost as old perhaps as woven tapestry itself—and, as the late Philip Hamerton pointed out, it is the only imitative art which is in a way an improvement on the art imitated. Mr. J. F. Douthitt, whose name is closely identified with the introduction of tapestry painting in America, and who, from beginning to teach it to amateurs, has now made of it an important branch of his business as a decorator, does not restrict his artists to the use of tapestry dyes. In-

deed, the best work we have seen from his studios has been done in oil colors. These hangings are actual oil paintings; only, as Mr. Douthitt tells us in his attractive treatise on "Tapestry Painting"—which, by the way, should be in the hands of all who are interested in the subject—"on account of the material used in the manufacture of the tapestry and the filler employed in mixing the colors, the paint is not simply spread on the surface; it permeates every thread and fibre of the fabric, so that it becomes incorporated with it." The painted canvas falls in pliant folds like other drapery, and the pigments employed are so prepared that there is no danger of their either peeling off or cracking. Mr. Douthitt has lately decorated, in a very original manner, the house of the president of a prominent New York bank. Not long ago he sent out to Kansas an elaborate series of painted tapestries, which now adorn one of the chief apartments in the State Capitol.

NOTHING could be more artistic of their kind than some leather papers Mr. Douthitt recently received from the factory of William Campbell. There were three of rich, flowing Renaissance designs, the respective colorings being in celadon green and ivory, in salmon and old ivory, and in copper red and old silver, with lacquer finish. The same decorator has commissioned Mr. Campbell to make for him special papers for "Marie Antoinette" and "Old Delft" rooms. These styles continue to represent the popular taste for bedroom and dining-room.

### PRIZE DESIGN COMPETITIONS.

THE Fourth Estate, "a newspaper for the makers of newspapers," has awarded its prize of \$100, for the best design illustrating the idea of Journalism, to Charles Frederick Brisley, of St. Paul, on the decision of the judges, S. H. Kauffmann, of The Washington Star, who is President of the Corcoran Art Gallery; Montague Marks, of The Art Amateur, and George S. M. Horton, publisher of Truth. Mr. Brisley's "Journalism" is a comely winged female figure, classically draped, crowned with stars. In one hand she holds the trumpet of Fame and in the other the tube of a telephone, the wires of which serve as the reins by the aid of which she courses her flight through space, each foot planted firmly upon a globe, representing one of the hemispheres. The second choice of the judges was a spirited design by Henry Sandham, of Boston, representing Archimedes moving the world, using the pen as a fulcrum. But from the want of novelty in the idea, this design would have taken the prize.

THE liberal prizes offered by the Pope Manufacturing Company, for designs for art posters to advertise the Columbia bicycles, secured an array of over five hundred colored cartoons, which were selected from over six hundred designs by nearly four hundred artists. Last month the designs were displayed on the walls of the Metropolitan Cycling Academy, on the Boulevard, New York, where they attracted great attention. They had already been shown to crowds of people in Boston. The judges were the artists, W. F. Halsall and Edmund H. Garrett, and Louis Frang, J. T. Wetherald, and E. W. Pope. Several correspondents, who have been asking us what the dimensions should be for designs for posters, will be interested to know that these are 28 inches wide by 44 inches long. The prize poster, which took a \$100 wheel and \$250 in cash, shows a short-skirted young woman in a "scorching" pose. Her costume is a very loud green and brown plaid; her profile shows lively satisfaction. Although the figure is cut off above the ankles and the wheel above the hub, the idea of movement is admirably conveyed, being greatly helped by the rider's floating scarf and the harmonious lines of the cloud forms and landscape. The three other prize designs are all very good, both artistically and as suitable for their special purpose.

### CHINA PAINTING EXHIBITIONS.

THE work shown at the Easter exhibition of the New York Ceramic Society was a credit to the club. Mrs. Roy Anderson's fruit bowl was a fresh bit of color, appropriate in subject and well drawn. Mrs. H. Calhoun's hawthorn was the choicest of her decorations and handled with originality. Mrs. A. B. Leonard's work, as usual, was excellent, a specially noteworthy example being a pitcher vase in dark green and gold, over which sprays of miniature chrysanthemums in colored enamels were effectively arranged. Miss Marquard's conventional designs on plates were pleasing and in good taste. Mrs. Monaches's exhibit of underglaze and relief work made a good show. Miss Helen Montfort's white enamel scrolls, used in connection with color as a decorative finish, were admirably laid and fired. Mrs. Mary A. Neal's choice piece was a loving cup. Mrs. Sophie Knight Oak is to be congratulated on her successful exhibit of both over and underglaze work. There could be no more practical endorsement of the Osgood Art School than was afforded by its charming array of Delft blue decorations, all made, laid, and fired under the direction of the enterprising ladies who direct its destinies.

The raised paste and gold decorations by Mrs. Collis Pond were excellent. Mrs. Vance-Phillips showed some beautiful figure painting, including the vase and superb punch-bowl re-

ferred to in our last issue. Mrs. Rowell-Priestman's conventional plate decorations were delightful in their clear color and good drawing. The dainty touch and good taste noticeable in the exhibit of Miss S. Rice gave to her work a special character. Mrs. Heyman Roosa's roses were well drawn and freshly painted. A small tankard sent from Rochester by Miss McVean was much admired; the principal part of the china was covered solidly in green and yellow golds over a dull mat surface embellished with tracery patterns in brilliant raised gold. Delicate traceries of gold over color formed the principal feature of her decorations for table service. Mr. Charles Volkmar, Madame Le Prince, and Miss Marie Le Prince, as usual, were characteristically represented, and many charming pieces were included in the exhibits of Miss F. Allen, Mrs. C. L. Blair, Mrs. W. C. Burlock, Mrs. A. C. Dexter, Miss Fogg, Miss F. E. Hall, Miss M. S. Hood, Mrs. C. L. Poillon, Mrs. Albert S. Rowe, Miss F. M. Scammell, Mrs. A. F. Sherman, Mrs. E. P. Wicks, and Miss Wilson.

IN its notice of the Easter Exhibition of the New York Ceramic Art Society, The Herald says: "Some new effects are presented, with heavy backgrounds and the glaze dusted on!" That would have been something new, indeed.

At the Miller Art School, that admirable ceramic artist, Mr. Pünsch, is delighting his class not only with his skill as a figure painter, but with the pains he takes with them as a teacher. We have been shown some examples of his miniature portraiture of women and children that have extraordinary merit.

### NEW DESIGNS IN WHITE CHINA.

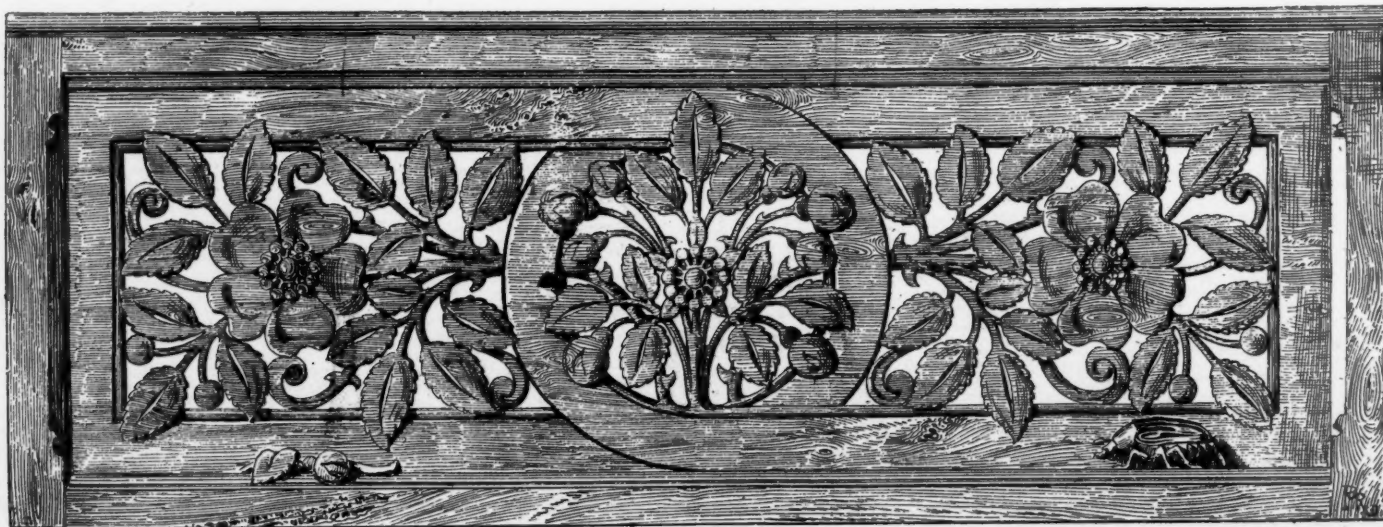
BEAUTIFUL and more practical than most fancies of the day is that of having the portraits of one's children painted on small medallions and mounted in a circle of jewels suiting the picture. One mother has her baby girl, a blonde, set in pearls, and the boy, a brun, with rubies. Of course such heads demand the most exquisite workmanship. From a box of samples before us, which has been received from Messrs. F. Weber & Co., Philadelphia, we see that the medallions can be had in five sizes, from one inch to one and three fourths round, and the ovals from three fourths of an inch longest diameter up to one and three fourths, including nine sizes, suitable for pins; and, of course, for miniatures all sizes above that, both oval and square. The same firm sends us samples of its white china cuff-buttons and studs in several sizes, both round and oval, and some square and diamond-shaped. All may be decorated to match summer dress goods, or with monogram or initials. There are also pansy, butterfly, and artists' palette shapes in sizes suitable for dress and cuff studs, which with a little taste in the decoration may be made exceedingly pretty.

SOME sheets of new designs of white china sent us from Philadelphia by Messrs. Wright, Tyndale & Van Roden confirm the high opinion we have hitherto entertained as to the general excellence of the goods always carried in stock by this enterprising house. From such a large and varied assortment of good shapes, it is almost invidious to single out any for special commendation. We are tempted, though, to remark that, inasmuch as it seems incumbent on every china painter to decorate at least one chocolate pot a year, it would be wiser to select so graceful a shape as the one numbered 662 in the catalogue before us than waste one's labors on one of those squat forms seen at many exhibitions of amateur work.

NEVER have so many good shapes in imported white china been offered to the decorator as at the present time. Each successive season adds to the surprising variety seen at the dealers in artists' materials. In Redon porcelain new designs in the "Osborne" shapes include such "fancy pieces" as trinket trays and dainty chocolate pots, compotières and plates, and cups and saucers; the pretty "Horn" vase, made with or without handles, and with a perforated cover, suggestive of the old Chinese incense burners, and the "Medine" vase, which is no less graceful.

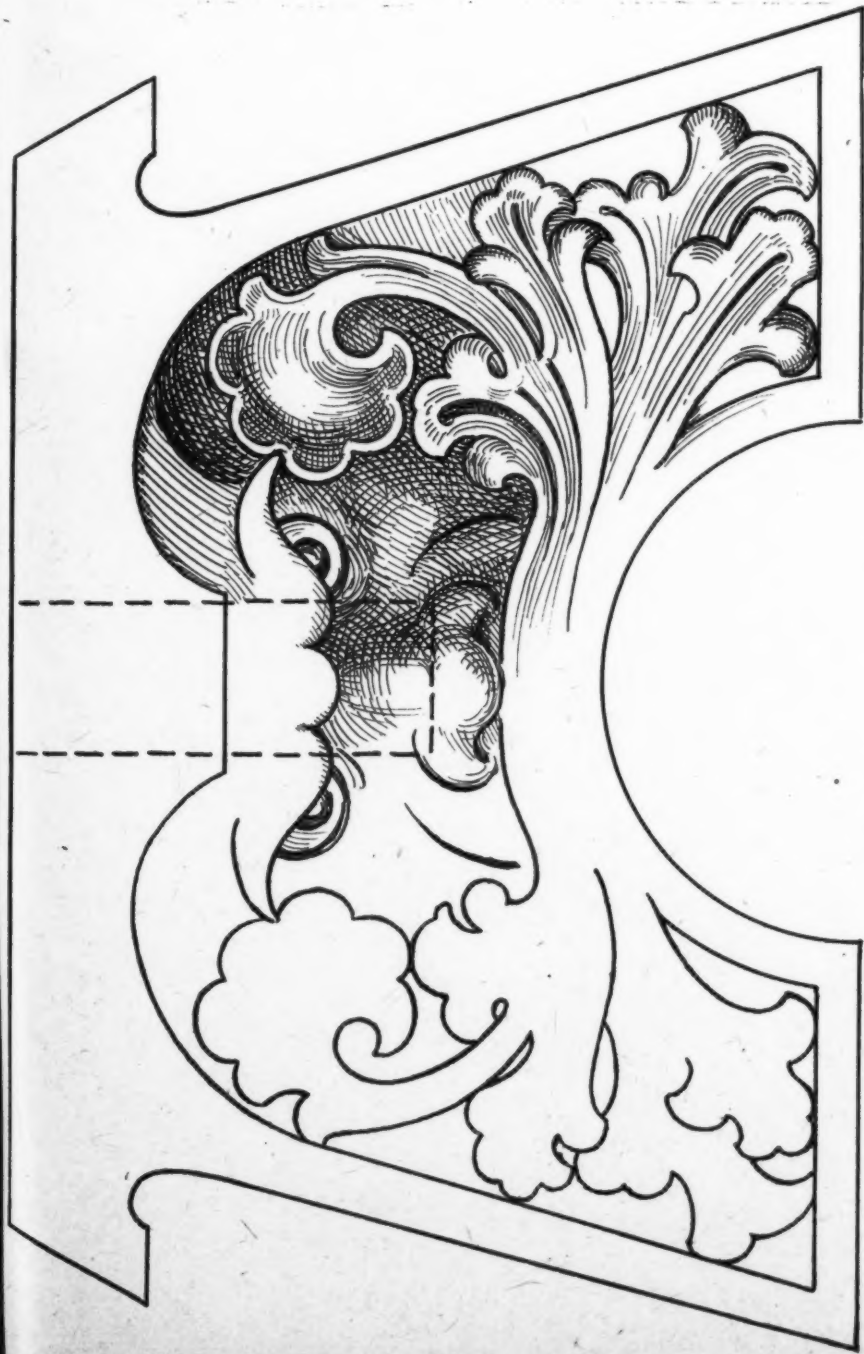
SPEAKING of vases, probably nothing else so handsome of its kind has been imported as the two feet high sculptured "Normandy," seen recently at the New York salesrooms of Charles Field Haviland. China, exquisitely modelled in the Aubé style, a nymph on the one side of the vase and a cupid peeps at her from the other side. It should be said at once, though, that no more copies of this beautiful work are for sale.

BUT there are plenty of objects of much more modest pretensions for the china decorator, bearing the C. F. H. brand. We specially note the "Louis XV." brush and comb-tray, candlesticks, photograph-frames and broth-bowl; the "Diana" bureau sets; the "Tosca" covered bouillon cup, and the "Albany" tea-caddy.

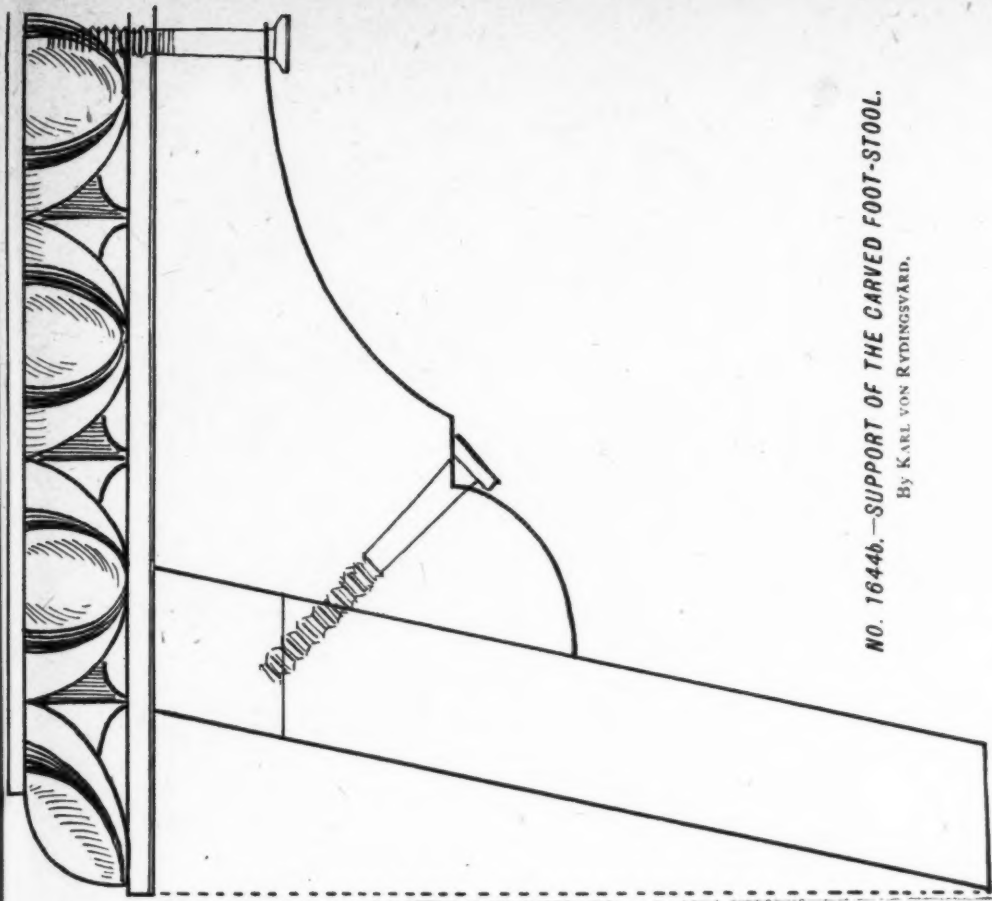


DESIGN FOR PERFORATED WOOD-CARVING. BY LOUIS MAXWELL.

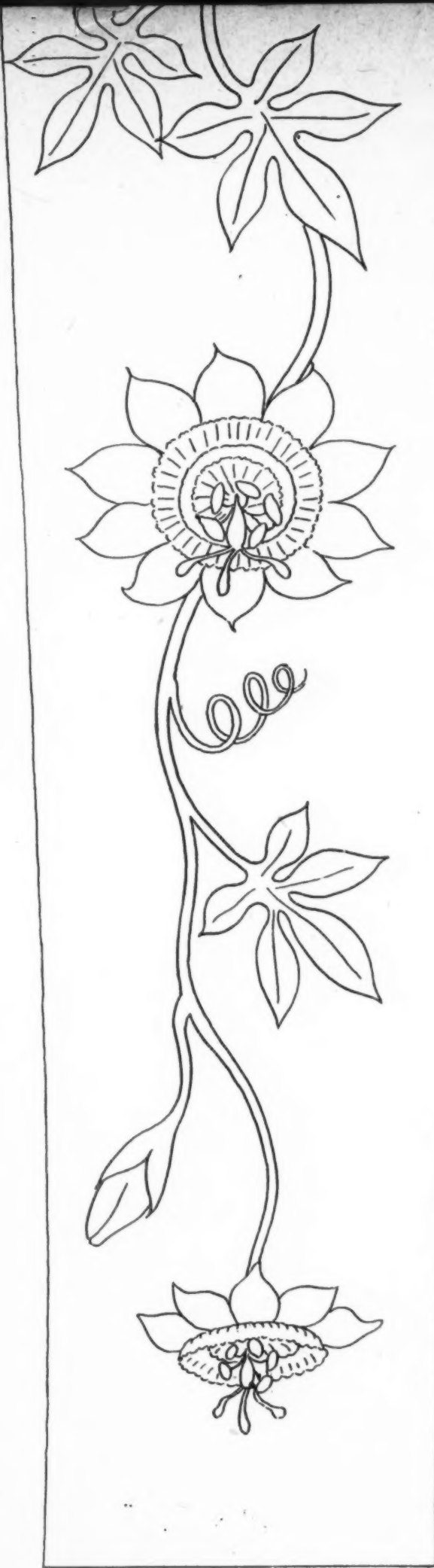




NO. 1644a.—END OF THE CARVED FOOT-STOOL. By KARL VON RYDINGSVÄRD. (SHOWN ON ANOTHER PAGE.)

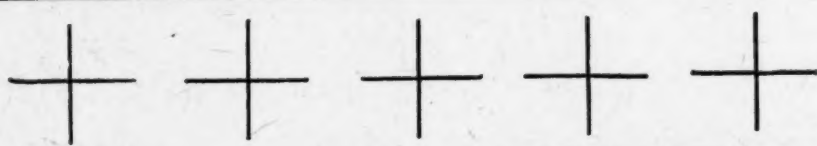
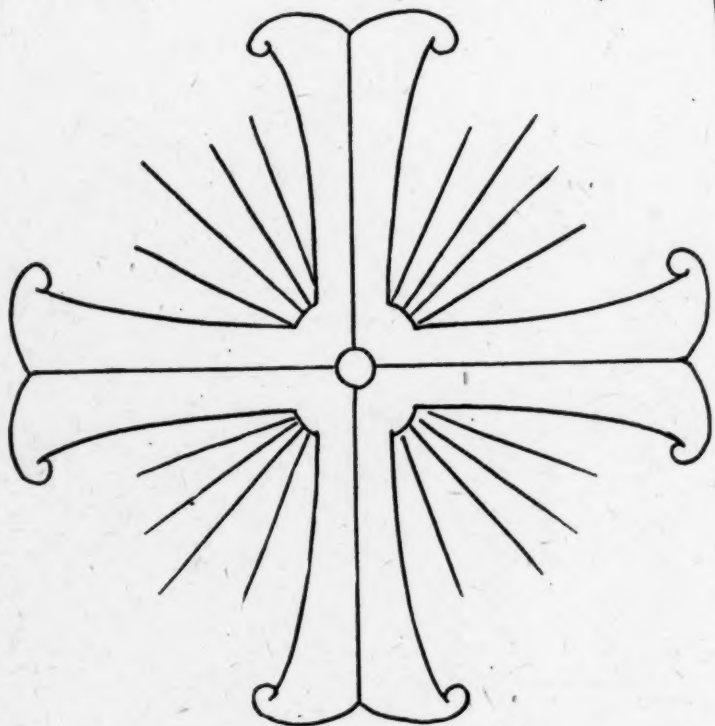
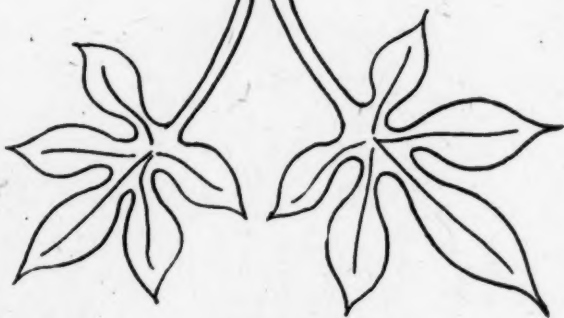
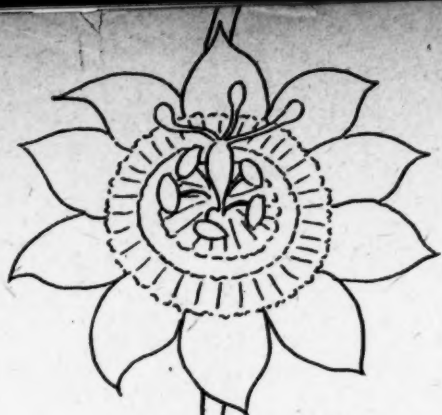


NO. 1644b.—SUPPORT OF THE CARVED FOOT-STOOL.  
By KARL VON RYDINGSVÄRD.



NO. 1645.—DESIGN FOR AN  
EASTER STOLE.  
By Miss E. WILSON.

ERUBUNT AD ADAMUM ET SIBI.



PER CRUCEM TUAM;

LIBERA NOS DOMINE.

NO. 1645.—DESIGN FOR AN  
EASTER STOLE.  
By Miss E. WILSON.



# The Art Amateur Working Designs.



NO. 1646.—EMBROIDERED MAT FOR AN ALMS DISH (EASTER).  
ALSO SUITABLE FOR CHINA OR OTHER PLAQUE DECORATION.

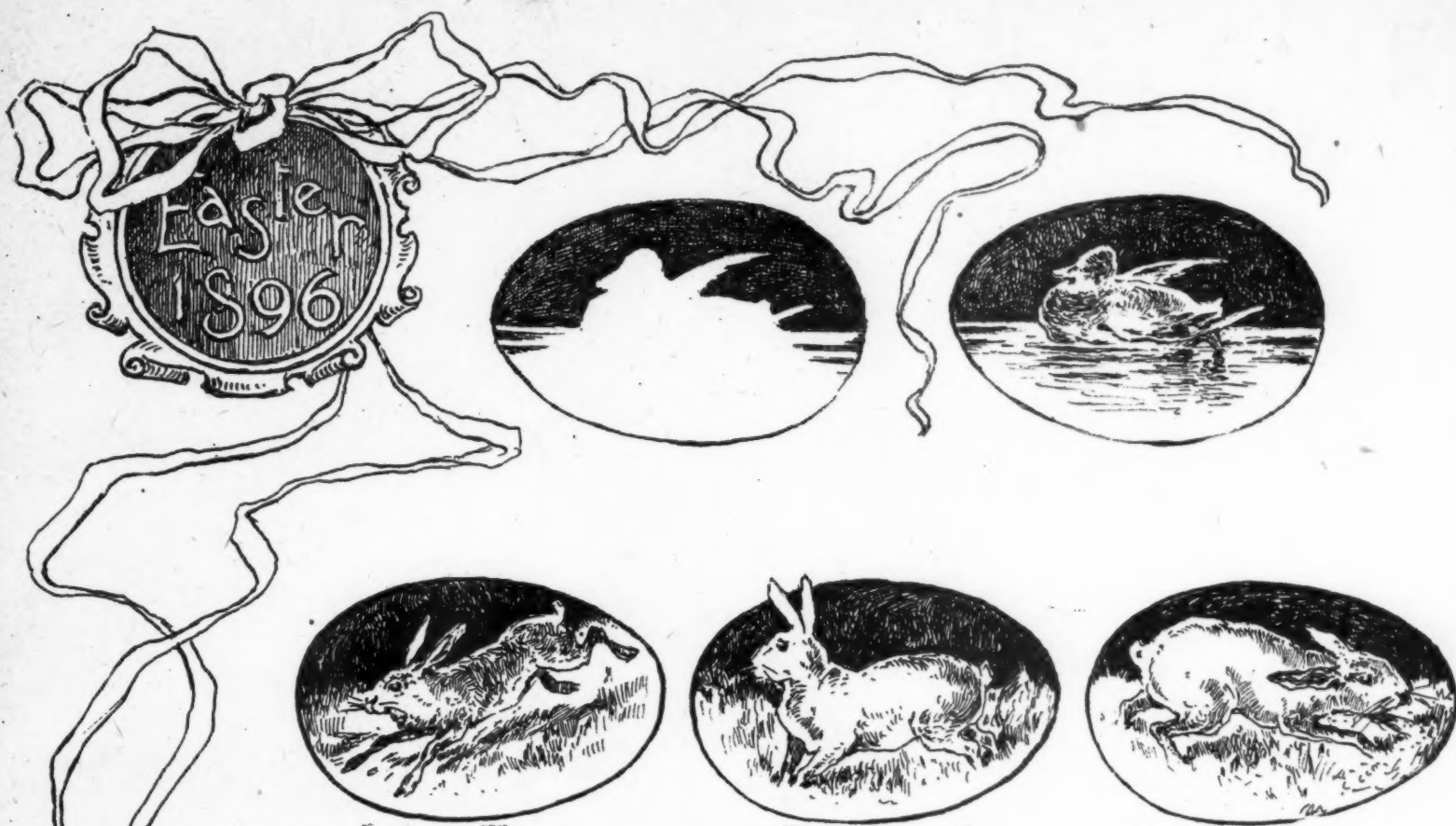




NO. 1644.—DESIGN FOR A CARVED FOOT-STOOL IN ROMANESQUE STYLE. By KARL VON RYDINGSVÄRD.  
(SEE ALSO NOS. 1644A AND 1644B.)



# The Art Amateur Working Designs.

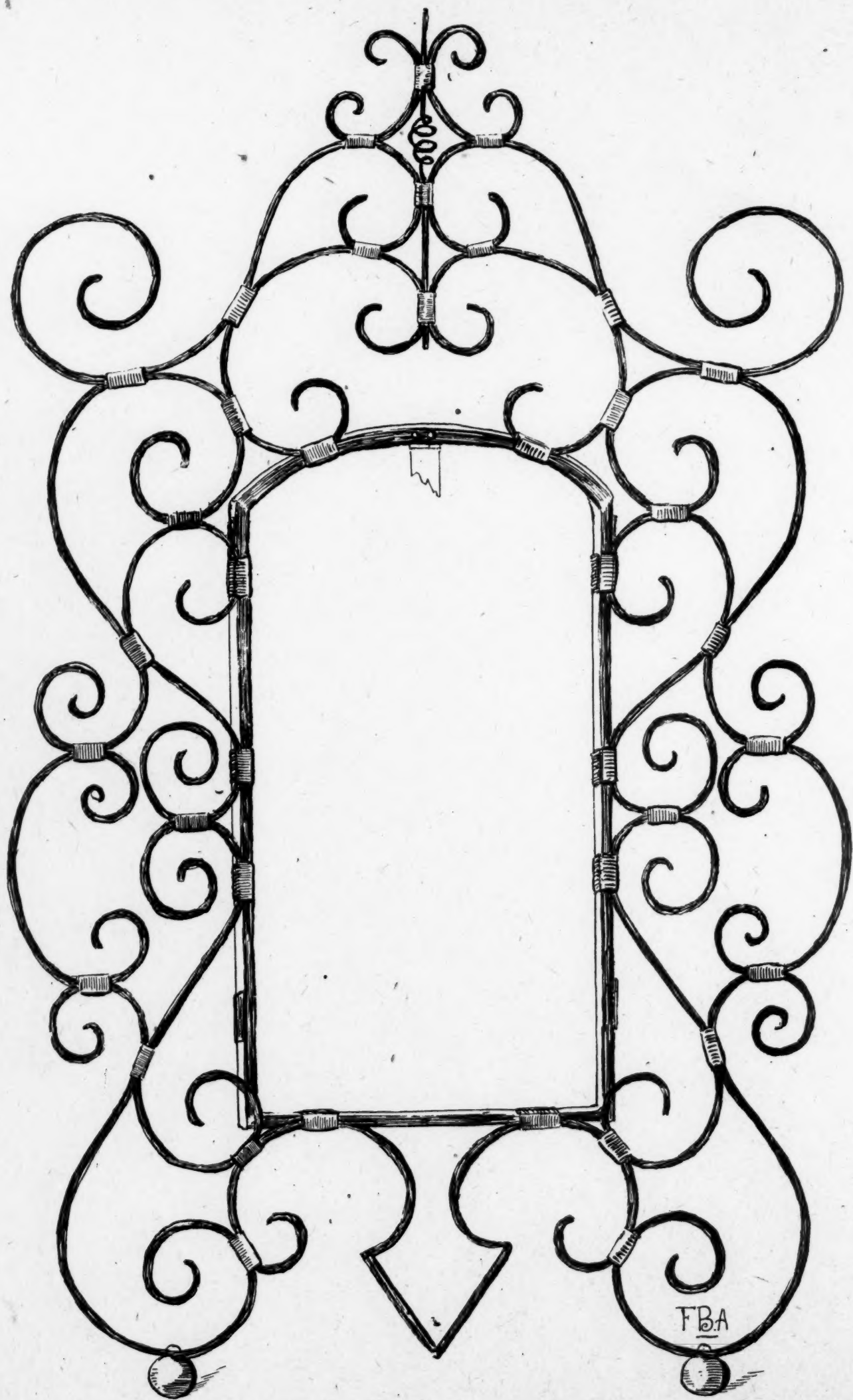


NO. 1634.—DECORATION FOR CHINA OR NATURAL EGGS. By CHARLES VOLKMAR.  
THE NATURAL EGGS ARE DYED AND THE DESIGN IS ETCHED OUT WITH ACID ACCORDING TO THE DIRECTIONS GIVEN.



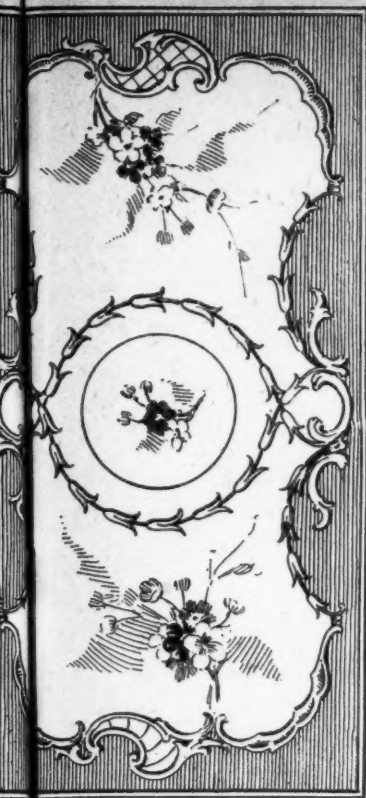
NO. 1635.—DECORATION FOR A WINE-GLASS  
IN ENAMEL COLORS AND JEWELS.  
By G. D. SIMERAL.

The Art Amateur Working Designs.



NO. 1636.—PHOTOGRAPH FRAME IN BENT IRON WORK. By F. B. AVERS.  
ILLUSTRATIONS OF THE BACK AND THE SUPPORT WILL BE GIVEN NEXT MONTH.

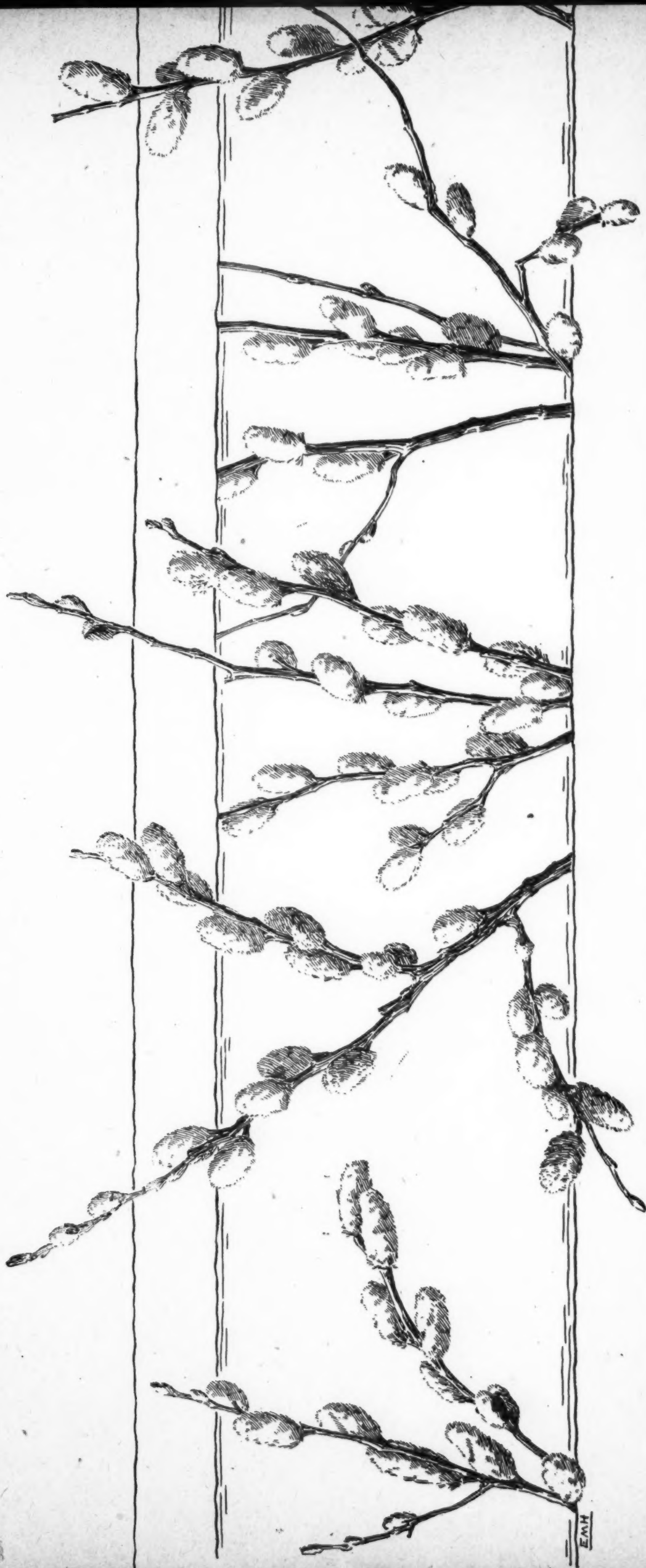




NO. 1637.—LIBRARY SET FOR CHINA-PAINTING: TRAY TO HOLD  
THE INK-STAND AND PENS.

NO. 1638.—TOP OF BLOTTING-PAD HOLDER.

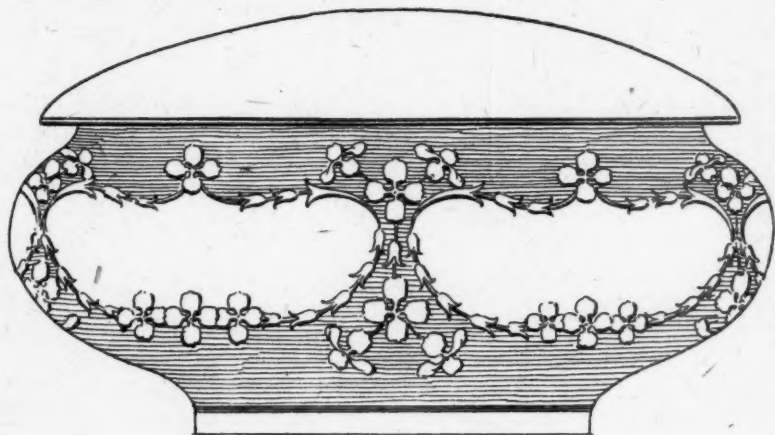
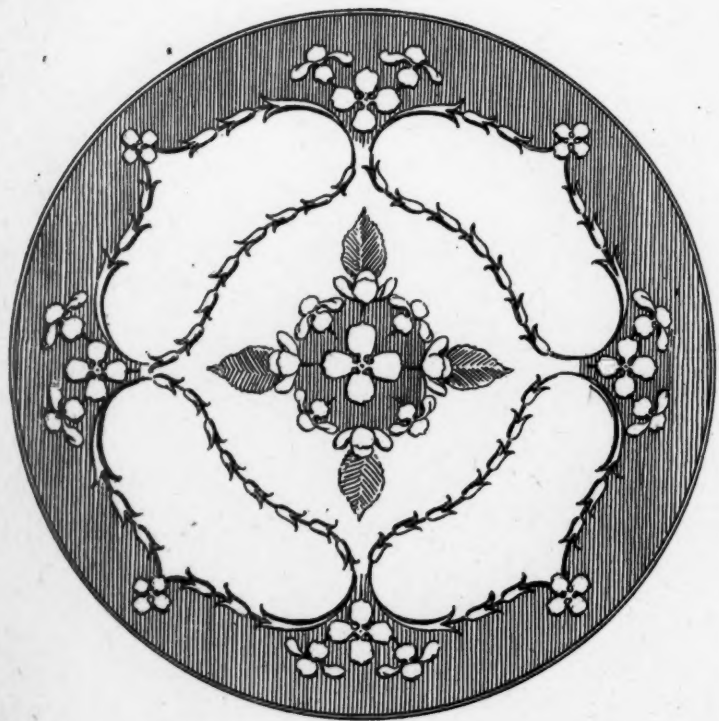
(COMPLETION OF THE SET WAS GIVEN LAST MONTH.)



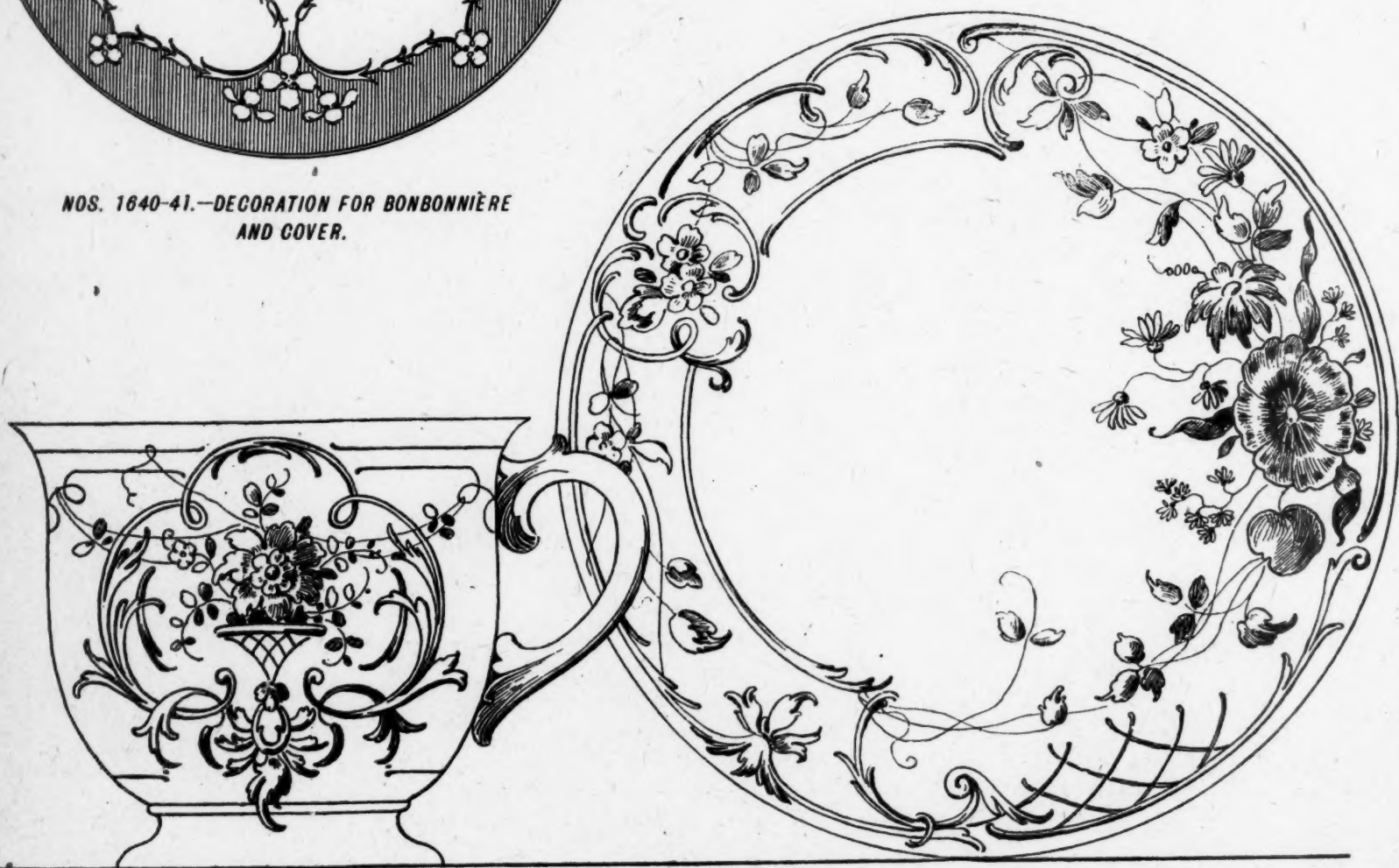
# The Art Amateur

## Working Designs.

NO. 1639.—CATKINS ("PUSSY-WILLOWS"). By E. M. HALLOWELL.  
BORDER SUITABLE FOR EMBROIDERY, CHINA-PAINTING, OR PYROGRAPHY.



NOS. 1640-41.—DECORATION FOR BONBONNIÈRE  
AND COVER.



NO. 1642.—DECORATION FOR CUP AND SAUCER IN OLD DELFT BLUE AND GOLD.



NO. 1643.—BORDER DECORATION FOR EMBROIDERY, PAINTING, OR PYROGRAPHY.